

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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MAY 1, 1875.

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PETERBOROUGH CATHEDRAL.—There will be a VACANCY for a CHORISTER BOY (age 8½ to 10½) on Saturday, May 15th. The trial will take place in the Cathedral practice room on Tuesday, May 11th, at 12 o'clock. For further particulars apply to Mr. H. Keeton, Minister Precincts, Peterborough.

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TENOR WANTED for a Church in Kensington. £15 per annum. Write to E. X., care of Novello and Co., 35, Poultry.

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THE LIBRARY of a deceased Professor, advertised in *Musical Times* for April, is to be DISPOSED OF ENTIRE. For Catalogues, address, enclosing stamp, Mrs. White, 61, Montpelier-road, Brighton.

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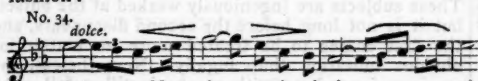
MAY 1, 1875.

VERDI'S REQUIEM MASS.

BY JOSEPH BENNETT.

(Concluded from page 43.)

A BRIEF passage in C minor, for tenor solo, makes the verse. "Ingemisco tanquam reus," &c., serve as introduction to an air for the same voice (*poco meno mosso*—E flat) "Qui Mariam absolvis," &c. The opening phrase of this air furnishes a key to the whole—it is accompanied by the strings in simple fashion:—



Qui . . Ma - ri - am ab-sol-vi - - sti

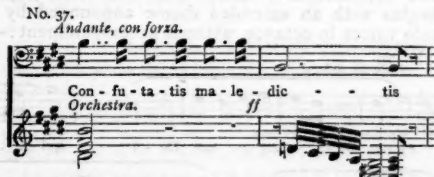
A continuance of the melody introduces a passage of quaver triplets for bassoon, and ends with a half close, immediately upon which the instrument just named has a short phrase:—



suggested by the vocal opening, and now made an important feature. At the words, "Inter oves locum præsta," Verdi adopts the familiar plan of dividing the violins in their highest register while the voice and oboe employ themselves with a theme which also may be said to grow out of that already quoted (No. 34):—



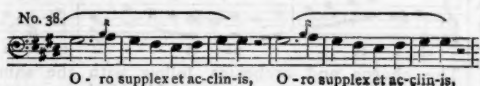
The rest of the solo is constructed well-nigh exclusively from the materials shown. At its close a chromatic scale passage leads from E flat to B natural, upon which note, as the dominant of E major, begins a bass solo (*Andante*), "Confutatis maledictis." The words of this verse, as need hardly be pointed out, suggest great contrast, and Verdi uses the opportunity well. We recognise him, and remember *Rigoletto*, as soon as the first two bars are heard:—



Con - fu - ta - tis ma - le - dic - - tis

Orchestra. *ff*

The contrast follows immediately, and is best exemplified in the subjoined gentle phrase, accompanied by strings alone with repeated quavers:—

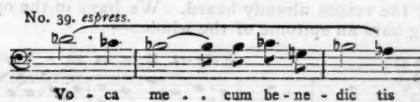


O - ro supplex et ac-clin-is, O - ro supplex et ac-clin-is,



Ge - re cu-ram me-i fin-is.

Subject to some variety of treatment, the "Confutatis" returns, leading now by one of those chromatic scale passages which the composer is fond of using, to a new episode, beginning as shown below, and ending very gracefully in A flat:—



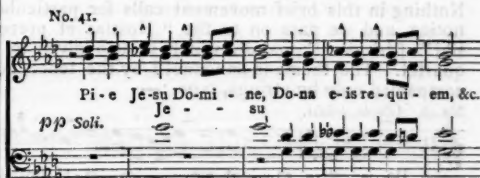
Vo - ca me . . cum be-ne - dic tis

A return is made to the passage quoted in No. 38, after which a *Coda* serves for a modulation into the key of G, and as a lead to a repetition of the opening movement of the "Dies iræ," which itself conducts, by means of some new matter, to the "Lachrymosa"—a quartet and chorus (*Largo*—B flat minor). The theme is given out by the mezzo-soprano, accompanied by strings with detached chords, and deserves quotation in full:—



re - us Hu - ic er - go par-ce De - us.

It is next taken up by the bass solo, while the first voice, aided by oboes and clarinets, has a series of detached syncopated notes, *piangente*, which add much, in a style distinctive of the composer, to the poignant expression of the music. The *ensemble* following is constructed in masterly fashion and heavily scored, contrasting thus with an episode on the words, "Pie Jesu Domine, Dona eis requiem," written for the solo voices only, and beginning as subjoined:—

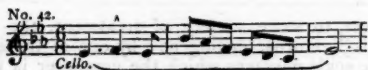


Pi - e Je - su Do - mi - ne, Do - na eis re - qui - em, &c.

pp Soli.

A second *ensemble* follows, also built upon the leading theme (No. 40), but with some novelty of treatment. The *Coda* deserves particular notice on account of a device which is at once bold and effective. All the voices declaim the final "Dona eis requiem," in monotone on the dominant, while the instruments end a harmonized passage with a full close in the major of the key. But, instead of either of the ordinary cadences on "Amen," we have two chords of G major, after which the full orchestra, *pp*, returns to the tonic and so concludes.

The Offertorio, "Domine Jesu Christe," is set as a quartet (*Andante mosso*—A flat), and scored for full orchestra, including four bassoons. Solo passages for the *celli* play a conspicuous part throughout both the orchestral introduction and the brief duet for mezzo-soprano and tenor with which the movement opens. One of these passages announces a theme afterwards to be made important:—



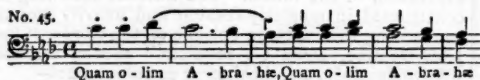
It is with this that the bass voice begins the second section of the movement—a trio in which it is joined by the voices already heard. We have in the opening bars an epitome of the whole:—



The trio section ends on the chord of C major, and now the soprano enters with a long-sustained E natural, accompanied by repeated quavers for the divided violins, while two violins, *con sordini*, take up the leading theme (No. 42) as thus:—



The same phrase is also repeated by the voice. Eventually the other voices join in succession, and soon arrive at a full close, which leads to an *Allegro mosso* in the same key, "Quam olim Abraham," beginning imitatively:—

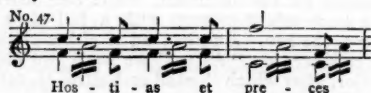


Nothing in this brief movement calls for particular notice, and we pass on to the "Hostias et preces tibi" (*Adagio*—C major), which is also given to a quartet. The theme is announced by the tenor, accompanied only by strings, *trem.*:—

No. 46. *Adagio, dolciss.*



Out of this passage, and a reply first heard in the form subjoined:—



the *Adagio* is chiefly constructed. At the close a return is made to A flat, and to the "Quam olim Abraham," which, with a slight addition, leads back to the original theme (No. 40), now given to all the voices in unison, and followed by a short *Coda*.

The "Sanctus," written for a double choir (*Allegro*—F major), begins with an emphatic exordium upon

the dominant and dominant seventh chords, and takes the form of a fugue in eight parts with two subjects—the notes below the vocal staff in the extract following show an orchestral variation of the subordinate theme:—



These subjects are ingeniously worked at the outset, but it is not long before the second disappears, and the first comes to be treated more as matter for obvious imitation than fugally. Nevertheless, the music swings along with emphasis till a full close brings us to an extended and beautiful *Coda* which claims rank among the happiest portions of the work. Its character may be seen at a glance in the following extract:—



The antiphon here shown is sustained to the end, the only change made being a larger use of the orchestra in a succession of chromatic scales, respecting the exact value of which, as a means of appropriate effect, different opinions will be entertained.

Among the most original sections of the Mass must be placed the "Agnus Dei," a movement for two sopranos and chorus (*Andante*—C major). It begins with an extended theme announced by the solo voices in octaves, without accompaniment:—

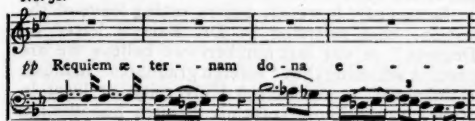


The chorus and orchestra follow with the same melody, also in octaves, after which it is repeated, in the tonic minor, by the soli, still in octaves, albeit the orchestra employs harmony. Next, the second

half of the theme is given in harmony by the chorus, preparatory to the re-entry of the soli with the subject in its original form, but attended now by an orchestral counterpoint of quavers. The second half is again repeated by the chorus, this time in the major, and a short *Coda* ends the whole. No means could be more simple than these, but we may search long for a corresponding example of their use.

We now arrive at the closing section of the Mass, and find the "Lux eternæ" set as a trio for mezzo-soprano, tenor, and bass. It begins (*Molto moderato*—B flat) with a declamatory solo for the first-named voice, accompanied by the now familiar tremolo from the strings, and followed by a distinctive phrase for the bass, with a characteristic answer:—

No. 51.



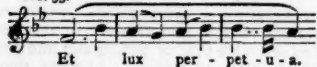
After repetition in a slightly varied form, the voices alone are heard, *poco più animato*, in a passage beginning thus:—

No. 52.



and ending in G flat major, from which we pass to the original theme in B flat minor, now further varied. A half close introduces a new subject:—

No. 53.

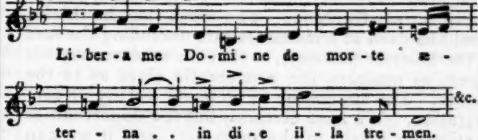


and with this the movement is continued, in a manner that scarcely calls for special remark, till it reaches a tranquil end.

As though to prove that too much could not possibly be done in honour of his illustrious countryman, Verdi does not stop with the Mass, but proceeds to the "Libera me, Domine"—a portion of the Catholic funeral service solemnized immediately around the coffin of the deceased. The prayer to be saved from eternal death takes the form of a soprano solo and chorus (*Moderato*—C minor), the single voice beginning in monotone and quasi-recitative, echoed by the unaccompanied chorus. This is but an exordium, and now we enter upon an extended solo, of such a character that no extract would serve to give an adequate idea of the whole. Leaving it therefore, to speak for itself in performance we pass on to find the close of the solo followed by another repetition of the *Allegro* which opened the "Dies iræ." This is

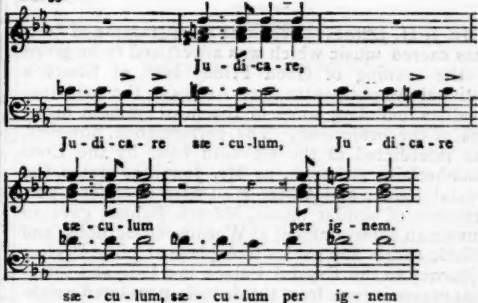
given in its complete form, and leads to an Andante in B flat minor, "Requiem æternam," which allots to the voices precisely the music, with some expansion, heard at the beginning of the Mass from the orchestra (see Nos. 2 and 3). The device is a happy one, and secures unity in a most effective way. With this it may be supposed that Verdi ends, as Beethoven closes his Mass in C, but once more the recitative prayer is heard, leading to an *Allegro risoluto* (C minor), which takes the form of a fugue upon the following subject:—

No. 54.

Allegro ris.

Verdi works this theme at some length, both in a direct and inverted form, eventually adding a solo soprano to the *ensemble*, and largely using the first five notes throughout an important *Coda*, a striking feature of which is an episode on the words "Dum veneris judicare," &c. One passage in this episode deserves to be quoted if not imitated:—

No. 55.



All that follows is very impressive because full of intensest feeling, and after the recitative prayer has once more been heard, responded to by the closing "Libera me" of the chorus, we feel that it may be said respecting Verdi's monument to Manzoni, "Finis coronat opus."

As we anticipated, the Dean and Chapter of Worcester do not find matters progress so smoothly as they expected, in organizing a Musical Festival of their own, in place of that which has been held for so many years. It was at first intended that there should be a Festival of Church Services on two days in September next, in the course of which such works as the Dettingen or Utrecht *Te Deum*, new services by living English composers, and (in the place of anthems in the afternoon) Mendelssohn's *Lauda Sion*, or *Hymn of Praise*, Spohr's *Last Judgment*, &c., should be introduced, with full choir and orchestra; but to accomplish this a subscription of £7000 or £8000 was necessary; and, as this modest sum did not appear forthcoming, it seems probable that the idea of an orchestra and full choir will be abandoned, and the Worcester Festival of 1875 dwindle down to a two days' "Service of Song." What possible good this change can effect for the cause of religion, music or charity is known only to the Dean and Chapter and the select few by whom they are supported: neither their motives nor

actions are for public discussion, in proof of which we may mention that at the last meeting of this exclusive body reporters for the press were rigidly excluded.

WE are glad to aid in giving publicity to a proposal from a correspondent, who signs himself Nathaniel Waterall, but as his letter has already appeared in a contemporary, he can scarcely expect us to insert it in the *Musical Times*. Could not, he says, a series of Promenade Concerts be given during the Summer in the Horticultural Gardens, South Kensington, on the same plan as those conducted by the late M. Jullien at the Surrey Gardens? The admission, he thinks, should be fixed at a moderate rate (including the fare on the District Railway), so that the scheme may not appeal so much to the aristocratic class as to the masses. The suggestion is no doubt worthy of consideration. We have certainly but few opportunities of enjoying music in the open air; and if we can educate the artistic taste of the people without confining them within four walls, every encouragement should be given to the enterprise. The space available, too, in these beautiful gardens would materially increase the comfort of the visitors; for, although it has not hitherto been considered necessary, we certainly think it important at a "Promenade" concert that you should be able to move.

MR. J. H. JENNINGS sends us a programme of first-class sacred music which was advertised to be given on the evening of Good Friday last, at Sanger's National Amphitheatre (late Astley's), the principal vocalists including some of the most eminent members of the profession. The performance, however, was interdicted at the eleventh hour by the Lord Chamberlain, although, as Mr. Jennings states, the Crystal Palace and Albert Hall were open for a performance of similar music, Messrs. Sanger gave an equestrian entertainment at Wormwood Scrubbs, and athletic sports and games took place at Lillie Bridge. A journey to the Crystal Palace is a long and somewhat expensive one from the densely-populated neighbourhood in which Sanger's Amphitheatre is situated; but there were plenty of other "palaces" open without any restriction whatever; and as the Guardian of our Morals evidently thinks that the exciting "entertainment" therein provided is far preferable to that announced by Mr. Jennings, there can be no doubt that those who were tempted into indulging a little too freely at these places of resort must have been much gratified by the knowledge that their Good Friday orgies were "licensed by the Lord Chamberlain."

WE are desirous of calling attention to an excellent article in the last number of the *New Quarterly Magazine*, entitled "Richard Wagner and his Ring of the Nibelung," from the pen of Dr. Hueffer. We certainly cannot agree with all that is advanced by the writer in favour of the composer of the future—for instance, where he affirms that the introduction of melodies representing a certain idea or principle in the drama "our art owes to Wagner"—but the subject is so intellectually treated, and so much valuable information is furnished respecting what Dr. Hueffer terms the composer's "last and greatest work," that the paper cannot but prove in the highest degree interesting, more especially as it is now definitely settled that the much talked of "trilogy" is to be produced, under Wagner's own direction, at Bayreuth, in 1876.

IN spite of the inexorable demands upon our space, we printed in our last number the whole of the correspondence connected with Dr. Lloyd Fowle, in proof of our desire to do him the fullest justice. This, however, it appears did not satisfy him; and as the letter he addresses to us this month contains no replies to Dr. Stainer's queries, we adhere to our already announced determination not to insert it. We may say, however, that although not furnishing us with the desired information, he expresses his intention of writing a "full statement" of the University at which he graduated, in a Treatise now forthcoming, so that any of our readers who desire it will have an opportunity of satisfying their curiosity on the subject. In our columns the matter has been fully ventilated; and we have therefore suppressed a number of communications, on both sides of the question, which have been forwarded to us. Let us say, however, before taking leave of the question, that referring to Dr. Barry's letter on "Degrees," in our last number—we believe we are correct in affirming that "foreign graduates" in music are unknown, as no foreign University, at least in Europe, grants them—certainly no such honours are conferred by Germany.

CRYSTAL PALACE.

AT the Saturday Concert, March 27th, was produced for the first time in public in this country Bach's Cantata, "My spirit was in heaviness." It is described in the programme as one of about 200 pieces of the same nature by this composer, and as having been first performed on the 3rd Sunday after Trinity, 1714, when Bach was twenty-nine years old. Under its original title, "Ich hatte viel Bekümmerniss," and in its original language it has been several times heard in amateur circles in London and elsewhere, and the impression it has always made rendered its production in public inevitable. It is, however, to be wished that the first hearing of works of this class should take place in church, for which they were intended, rather than in a large concert room, which however well adapted for orchestral effects, can scarcely be said to be equally suitably for vocal music. The solo singers were Miss Blanche Cole, Miss Palmer, Mr. Edward Lloyd and Mr. Whitney, all of whom were heard to advantage. So much can hardly be said of the choir, whose performance was tolerably correct, but rather wanting in the higher and more intellectual features of chorus singing. Indeed, to be somewhat hypercritical, the rendering was, on the whole, "hard." Bach's music requires a treatment very different from that of most other composers, the harmonies being frequently close and intricate, necessitating a most careful attention to the various gradations of light and shade. In one respect it may be said to resemble that of Schumann and Brahms—or *vice versa*—in the obligation it imposes upon each performer to know not only their own part thoroughly but also the parts of all the others, and this can scarcely be said to have been achieved by the executants on the present occasion. Various were the indications of haste in the general get-up of the work, not among the least being the omission of an important air for tenor solo, "Fast my bitter tears are flowing," and the restoration at the last moment of the duet "Come, my Saviour, and restore me," marked in the book of words to be omitted. The remainder of the concert was devoted to a miscellaneous selection, of which may be noticed a rather coarse performance of Macfarren's Overture to "St. John the Baptist;" a highly finished rendering of two movements of the "Lobgesang" Symphony and a somewhat ill-balanced performance of Schubert's "Die Allmacht," arranged for tenor solo, chorus of men's voices, and orchestra, by Franz Liszt. It should be mentioned that the English translation of Bach's Cantata used on this occasion, is the one made for Messrs. Novello by the Rev. J. Troutbeck. Mr. J. F. Barnett's Descriptive Fantasia, "The Lay of the Last Minstrel," and Professor Macfarren's Violin Con-

certo (finely played by Mr. Carrodus) have well represented the English composers, and been warmly welcomed by the critical audience assembled at these performances. At the last concert of the series on the 17th ult., the first portion of Sir Julius Benedict's Symphony—"Moderato," "Allegro" and "Scherzo"—was received with unqualified admiration; and although we could wish that so beautiful a work were not given to us by instalments, there can be no question that such a method of presentation creates an intense longing for the remainder. With the benefit of the indefatigable Conductor, Mr. Manns, which took place on the 24th ult., and at which Dr. Hans von Bülow played Raff's Pianoforte Concerto in C minor, the present season terminated.

ROYAL ITALIAN OPERA.

This establishment opened on the 30th March with an excellent performance of "Guglielmo Tell," Signor Marini more than confirming the position he has already obtained here by his highly dramatic singing in the arduous part of *Arnoldo*, and Madlle. Bianchi giving at least a careful rendering of the music allotted to *Mathilde*. The principal event of the month has been the *début* of Madlle. Zaré Thalberg, as *Zerlina*, in "Don Giovanni," a part admirably suited for the first appearance of so young a vocalist. That the audience warmly encouraged the new comer, and nerved her to display her best powers was evident from the moment of her entry; and, thus placed in sympathy with her hearers, her natural gifts enabled her to achieve a perfect triumph. Her voice is a pure soprano, equal in every part of the register, and of that silvery quality which, when mellowed by time and experience, cannot fail to place its possessor in the highest rank of operatic vocalists. Her acting, too, is sprightly and vivacious, without a tinge of coarseness; and her finished rendering of "Batti, batti" and "Vedrai Carino" ensured her a solid encore for both these pieces. That her career will be anxiously watched, there can be little doubt, for a more genuine and deserved success we have rarely witnessed. The new tenor, Signor de Sanctis, who made his first appearance as the Duke, in "Un Ballo in Maschera," displayed a good voice, and was received with much favour, especially in the Romanza in the first scene, which was encored. Madlle. Marimon and Madlle. Albani have returned and attracted full houses, many other established favourites having also strengthened the cast of the operas during the month. Wagner's "Lohengrin" is at last we presume to have a hearing, for it is positively announced on Saturday the 8th inst.

HER MAJESTY'S OPERA.

MR. MAPESON seems resolved to support his character as a zealous upholder of high class works, for he opened his season on the 10th ult. with Beethoven's "Fidelio" (Madlle. Tietjens sustaining the part of the heroine with even more than her usual effect), and has definitely announced his intention of devoting an evening in each week to the performance of an Opera by one of the great classical composers. Signor Bignardi, who made his *début* on the occasion, produced but small effect in the music of *Florestan*, but it is possible he may do better in parts of less pretension. Madlle. Elena Varesi's performance of *Gilda*, in "Rigoletto," proved that she possesses a really good voice which has been carefully trained, and there is every reason to believe that she will be a valuable acquisition to the company during the season. The greatest success has been created by Madlle. Anna de Belocca, who comes to us heralded by the highest encomiums from the Continental press. Her singing of the trying part of *Rosina*, in "Il Barbiere" proved her to be not only an excellent vocalist, but a refined and intellectual actress, and her reception at once evidenced how thoroughly she had won the good opinion of her hearers. As *Susanna*, in "Le Nozze di Figaro," Madlle. Pernini made a promising appearance, but judgment upon her merits must be deferred until they have been more severely tested. Signor Campanini has already appeared in some of his best parts, and Madlle. Singelli, who made so favourable an impression last season, has returned to the company.

PHILHARMONIC SOCIETY.

THE second concert was given at St. James's Hall on the 12th ult., the principal attraction being Raff's Symphony "Im walde." According to the English titles, the first part is called "Day"—*Impressions and feelings*; the second part "Twilight"—comprising *Dreaming*, and *Dance of Dryads*; and the third part "Night," representing the arrival and departure of the wild hunt with Frau Holle and Wotan, and *daybreak*. As abstract music there is much to admire in this Symphony. The first movement has many poetical thoughts, and the *Scherzo* is really beautiful. The last movement is wild enough in all conscience to express the intended subject, but whether it is within the legitimate province of music to describe such scenes is extremely questionable: the "hunt" after the subjects is certainly obvious enough, and the "daybreak" was felt as a welcome relief after the gloom to which the audience had been so long doomed. Much of the instrumentation in this work is both novel and ingenious, the treatment of the violins being in many parts especially happy; but if most of the accepted rules of harmony are to be violated, we at least think that some good results should be obtained. Herr Raff, however, is evidently above criticism, and as this Symphony is marked "Op. 153," we do not imagine it probable that he will now mend his ways. Madlle. Krebs's performance of Schumann's Pianoforte Concerto in A minor was in every respect excellent, and the singing of Madlle. Johanna Levier was a notable feature in the programme. Mr. W. G. Cusins conducted with much ability throughout the evening.

MUSIC IN LEIPSIK.

FROM A CORRESPONDENT.

At the nineteenth Gewandhaus Concert the yearly production of Beethoven's ninth Symphony took place, but owing doubtless to the absence of Herr Reinecke, the performance was not a great success.

At the last Concert, in addition to the *Eroica* Symphony and the *Athalie* Overture, Schumann's "Concert Allegro" was played by the Capellmeister, this being his only appearance this winter as soloist at these Concerts.

The greatest event of the last few months has, however, taken place not in the Concert-room, but in the Theatre. After a lapse of twenty-five years, Schumann's "Genoveva" has again seen the light on the stage. It is indeed curious that this Opera, founded perhaps on the most popular of all German tales and which should thus appeal to the eye and heart of the folk—when perhaps the sublime music would fail to please, should, after its first appearance in 1850 have been totally laid aside until now.

The Opera is written in the so-called "Symphonic" form (as distinguished from the old Italian style), though of course not developed to the extent of Wagner's later or perhaps even earlier works.

At the second Hoffmann Concert, the first act of *Die Walküre* (Wagner) was given, the orchestral accompaniment being arranged for two pianos. The concert pleased immensely.

Grothe, the blind organist from Dresden, gave a recital at the Nicolai Church, the programme including the introduction to Liszt's "Heilige Elizabeth," and the Prelude and Fugue in G minor (Bach). Herr Riemenschneider, a new composer, assisted by the Gewandhaus orchestra, gave an invitation orchestral concert at which various selections from his compositions were performed, among which were portions of the "Ice-maiden," the "Dance of Death" (a most extraordinarily fantastic production) and an Overture to a comedy. The composer's special talent lies more in his orchestration, which was exceedingly good, than in his "form." Frau Riemenschneider sang the various soprano solos.

And now, beyond the Conservatorium Public Examinations, we have nothing to look forward to till next September.

In the notice of Mr. Henry Leslie's concert, which appeared in our last number, we omitted to state that the pianoforte accompaniments were played by Mr. J. G. Callcott, Mr. J. C. Ward presiding at the organ and harmonium.

A SUCCESSFUL concert was given at the Birkbeck Institution on the 14th ult. under the direction of Mr. Stedman. The artists were Miss Annie Sinclair, Miss Woodcock, Miss Lucie Hann, Mr. Geo. Fox, Mr. King Hall, and Mr. Henry Parker.

THE prospectus of that excellent and rising Institution, the Welsh Choral Union, announces four concerts during the present season, at St. James's Hall, at the first of which, on the 3rd inst., the late Sir Sterndale Bennett's Cantata, *The May Queen*, will be performed. *Acis and Galatea*, and *Athalie* are also promised in the course of the session. As we mentioned at the time, the expense of "The Welsh Choral Union Scholarship"—founded for the purpose of educating one of the most talented young members of the choir at the Royal Academy of Music, and to which Miss Mary Davies was elected—was generously guaranteed for the first year by the Honorary Conductor, Mr. John Thomas, and it is now announced that Miss Wageman has kindly undertaken to bear the cost of the second year's instruction. The Society has certainly most powerful claims upon the support and patronage of the public; for, in addition to the attractive nature of its concerts, we are told that "any surplus funds will be devoted to the furtherance of Welsh Choral Union Scholarships."

EXCELLENT as are the histrionic powers of Mr. Charles E. Fry—who forwarded us tickets for a "Shaksperian Recital" at the Quebec Institution on the 23rd ult.,—we could scarcely have given him a notice in these columns had he not so woven in some well chosen musical illustrations with his reading as to put in a plea for our support. Mr. Fry's highly dramatic recitation of many of the most effective scenes from Shakspeare's plays elicited the warmest and most deserved applause from a large audience; and we can scarcely doubt that, were he so inclined, he might command a legitimate success in an arena which would afford him freer scope for the display of his versatile talents. The musical artists who appeared on the occasion were Mr. E. H. Thorne and Mr. W. H. Thomas (pianoforte), who played four-handed arrangements of Mendelssohn's Overture to the *Midsummer Night's Dream*, and a selection from Sullivan's *Tempest* music, and Misses Emily Spiller and Dones, who gave some appropriate vocal pieces, nearly all of which were most enthusiastically encored. The Recital was listened to with the utmost interest throughout.

THE two Pianoforte Recitals given during the past month by Dr. Hans von Bülow, previous to his departure for America, were attended by large and thoroughly appreciative audiences. The programme of the first concert was exclusively devoted to the compositions of Chopin, and the second was miscellaneous, a marked effect being created by his performance of Beethoven's thirty three variations on a waltz by Diabelli.

INTELLIGENCE has reached us of the recent death of Madame Pleyel, who held a high reputation as a refined and intellectual pianist. Her performances were received with the utmost favour in England before the love for classical works had become so general; and we may, therefore, regard her as one of the many pioneers of true art to whose teachings we are so much indebted for the cultivation of a healthy musical taste in this country.

THE artistic world has been shocked during the past month by the intelligence that Herr Joachim, the celebrated violinist, has been bitten by a dog. The wound is however, happily, but slight; and we have every reason to believe that the anxious and widely spread hope for his convalescence will be speedily realised.

A NUMBER of eminent Italian teachers of singing as well as professional vocalists, wishing to render homage to their illustrious countryman, have expressed a desire to take

part in the chorus for the forthcoming performances of Signor Verdi's Requiem, and have invited their colleagues to join them in thus testifying their respect for the *Maestro*.

ON Tuesday the 20th ult., a concert was given by the St. John's Wood and Kilburn Choral Association in the Lecture Hall of the Literary Association, Junction Road, Upper Holloway. The chief feature in the programme was the excellent rendering of Mendelssohn's *Loreley*, in which Mrs. Sharp well sustained the part of "Leonore." The "Three Chafers" was well sung by Messrs. Simpson, Robertson, Sharp and Nichols, as was also the duet "The Sailor sighs," by Mrs. Sharp and Mr. Baines.

WE are requested to state that the article entitled "Bach in Soho," reprinted in our last number from the *Guardian*, was from the pen of Mr. John Crowdy, occasional musical critic to that paper.

THE St. Mary's Choral Society, Southwark, in connection with St. Mary's, Old Kent Road, gave a concert in the School-room, Clarence Street, on the 1st ult. The Society, under the excellent guidance of Mr. H. F. Frost, the choir-master at the Chapel Royal, Savoy, has of late made considerable progress. The choruses included the opening of Spohr's *Last Judgment*, Mendelssohn's "I waited for the Lord," Beethoven's "Hallelujah," and part-music by Bennett, Mendelssohn, and Macfarren. The programme also contained vocal solos by Miss E. Reimar, R.A.M., Miss M. Duval, R.A.M., the Misses E. and H. Tedd, and Messrs. Milsom, Gerald Gadsby, and W. Clifford, and pianoforte solos by the conductor. Mrs. Pawsey was an efficient accompanist. The Rev. Wm. Hall, vicar, presided.

IT is with much regret that we record the decease, during the past month, of Mr. Joseph Williams, the celebrated clarinet player, and one of the Directors of the Philharmonic Society. His tone and execution upon the instrument which he had made his especial study brought him very early in life into the highest positions, not only in our best orchestras, but in Her Majesty's private band. A clarinet Concerto by Mr. Williams was an important feature at one of the Hereford Festivals, and he also published an instruction book for the instrument, besides several graceful original melodies. Although in his 80th year at the time of his death, Mr. Williams retained his mental faculties to the last, and his loss will be long felt by the many who enjoyed the privilege of his friendship.

A VERY excellent performance of the *Messiah* was given at the Bow and Bromley Institute on Good Friday, with band and organ accompaniment. The soloists were Miss Ellen Horne, Miss Bolingbroke (Parepa-Rosa Scholar, R.A.M.), Mr. Dudley Thomas, and Mr. Henry Pope, all of whom performed their parts very satisfactorily. The choruses were exceedingly well sung by the Choir of the Institute and the Stepney Tonic Sol-Fa Prize Choir. The Band was selected from the Crystal Palace Orchestra and the Sacred Harmonic Society: Orchestral Superintendent, Mr. G. Webb; Leader, Mr. S. R. Webb; Trumpet, Mr. Wilmore; Drum, Mr. Archer; Organist, Mr. A. Carder; and Conductor, Mr. W. McNaught.

MISS EDITH MIDDLETON (pupil of Mr. George Forbes) gave a concert at St. George's Hall, on Thursday, the 8th ult. The vocalists were Miss Annie Sinclair, Miss Matilda Scott, Mr. Stedman, and Signor Caravoglia. Miss Middleton gave a careful and expressive rendering of the "Moonlight Sonata," and several other pieces, all from memory. A duet with Mr. George Forbes, on two pianos, was a great feature in the concert. Mr. Lazarus (clarinet) and Madlle. Cicely Brousil (violin) were greatly applauded in solos on their respective instruments. Mr. George Forbes conducted.

THE monthly concert of the St. George's Glee Union took place on the 2nd ult. The selections for the choir included Mendelssohn's "On a lake" and "In a wood," Weber's "The stars that above us are shining," and Barnby's "Sweet and low," all of which were well sung. Of the solos the most effective were "Should he upbraid," and "O, how delightful," by Miss Janet King; "Thine

is my heart" (Schubert), "Maiden thoughts," and "Greeting" (Mendelssohn) by Miss Besley; "What is the spell" (Rooke), by Mr. Theo. Distin; and "Once again," by Mr. C. Strong. Mr. G. F. Smith, R.A.M., played Cwry's "Allegrezza," and was highly efficient in the accompaniments, being assisted by Miss Chapman, R.A.M., Miss A. King, and Miss Shepherd. Mr. Garside conducted.

At the second concert of the British Orchestral Society, on the 31st March, Mr. Alfred Holmes's Symphony in C minor, "Robin Hood," occupied a conspicuous place in the programme, and was received with sufficient favour to make its composer believe that he has fairly taken his place amongst the writers of orchestral "descriptive music," a school of composition evidently alarmingly on the increase. That there are gleams of talent in this work is undeniable; but the want of defined plan, the commonplace nature of the themes, and the absence of colour in the instrumentation produced a sense of weariness in the listener. The best movement is the *Serenata*, and the worst the *Finale*; but, throughout the Symphony, as we have already said, there are many points which seem to indicate that, were their author less ambitious, he might be more successful. Mr. Randegger's *Scena "Saffo"* (finely sung by Madame Lemmens-Sherrington) is thoroughly dramatic, and full of that truth of expression in every phase of the poetry which might be expected from the composer of "Fridolin." The instrumentation is masterly in the extreme, and although sufficiently independent, never obtrudes itself to the detriment of the vocal part. The applause was as warm as it was well deserved, and Madame Sherrington was enthusiastically recalled to the platform. At the third concert, Spohr's "Power of sound" was well given, and Miss Emma Barnett was highly successful in her interpretation of Beethoven's Concerto in E flat.

The pupils of the North-East London Academy of Music gave their annual concert at the Manor Rooms, Hackney, on Tuesday evening the 30th March. The pupils most worthy of notice were Miss Clements, Miss Hewett, Miss Ellen Smith, Miss Lottie West and Mr. C. E. Smith, pianists; and Miss Cassell, Miss Rogers, Miss Helling, Mr. C. Prickett and Master J. E. West, vocalists.

THE 137th Festival of the Royal Society of Musicians took place at Willis's Rooms on the 10th ult., under the presidency of the Right Hon. the Earl Beauchamp. The speeches were unusually good, and the music far above the average at these meetings. Earl Beauchamp, in proposing the toast of the evening, "Prosperity to the Royal Society of Musicians," took an opportunity of condemning the conduct of the Dean and Chapter of Worcester in refusing to grant the use of the Cathedral for the Three Choir Festivals, an institution which, he said, had existed for 150 years, to the great benefit and advantage of all concerned. Eloquent speeches were made by Professor Macfarren and Mr. Otto Goldschmidt, both of whom paid most feeling tributes to the memory of the late Sir Sterndale Bennett; and Sir Thomas Gladstone, who proposed the health of the President, alluded in strong terms to the remissness of the Government in not doing more for the encouragement of music in this country. The artists, who volunteered their services on the occasion, were Madlle. Johanna Levier, Madame Poole, Mr. W. H. Cummings, Madlle. Krebs (pianoforte) and Herr Wilhelmj (violin), the vocal music being ably accompanied on the pianoforte by Mr. C. E. Stephens. The London Vocal Union (under the direction of Mr. Fred. Walker) also sang several concerted pieces. The subscriptions, which included a donation of 100 guineas from Earl Beauchamp, amounted to nearly £600.

As soon as the idea of founding a Goss scholarship at the Royal Academy of Music became generally known, a liberal response was made to the request for subscriptions, and in a short time the sum of £300 was raised for the intended purpose. The presentation of the trust deed to Sir John Goss took place on the 14th ult., in the Chapter House, St. Paul's, before a large number of members of the profession and others interested in the cause. The service

known as "Goss in E," and the anthem "Praise the Lord" (amongst the finest compositions for the Church contributed by Sir John Goss), were excellently rendered at the afternoon service, the prayers being intoned by Canon Milman and the lessons read by Canon Coward. At the meeting the Chair was taken by Mr. John Hullah, in the absence of Sir F. A. Gore Ouseley, Bart. M.A. Amongst the letters read was one from Professor Macfarren, on behalf of the Professors and Committee of Management of the Royal Academy of Music, warmly expressing their sympathy with the occasion. The Chairman then opened the business of the day. He said, it was a pleasant duty to have to present, on behalf of professional and other friends, a testimonial to so good and true a man as Sir John Goss (cheers.) This testimonial was surely suited to the man, for it had taken the most delicate form that could be chosen—a graceful and appropriate presentation. The object of this testimonial would have the pleasure during his life of witnessing its effect in the education of scholars in the path which it was his desire they should pursue (hear, hear). The name of Sir John Goss must awaken in all lovers of music a sentiment of pleasure and gratitude as well as of personal esteem. His high excellence as a musician and composer was admitted on all hands; and it might be said that he had done more than any other Englishman to solve the problem of the reconciliation of modern discovery in the musical art with ecclesiastical expression—a thing that was not to be done by depriving the musician of his instruments over and above the organ (applause.) Such attempts were merely stereotyping ecclesiastical forms; and he (the chairman) should say that there ought to be no new music if a new style were not allowed (hear, hear.) Mr. Hullah strongly protested against the notion of finality as regards the ideas and style of church composition, which he said, should be free in the sense that men who write it should know no prohibitory rules save those laid down by their own religious feeling. Sir John Goss had availed himself of the increasing resources of the time, and enriched sacred art by widening its scope and character. Given musical education and accomplishments, the character of ecclesiastical music depended upon the deep and religious spirit of the composer—as had been exemplified in the music of Sir John Goss. Sir John himself had once been a choir boy. He had been the pupil of Thomas Attwood, who was himself the pupil of Mozart, so that he might claim to be a sort of grandson of the greatest of all musicians (cheers.) He was the composer of orchestral works—in fact, one of the first Englishmen who mastered the orchestra, and had passed on the German tradition into the English school. As a teacher he was to be judged by the excellence of the pupils he had turned out, and by the distinguished position which many of them attained in the musical world; and early in life, too, he had made himself eminent in dramatic music, and would no doubt have then won his way to the foremost rank had he not at an early age abandoned it for a still nobler calling. The scholarship which had been founded in his name would be one of three years (worth at present about £15 yearly) for a choir boy intending to enter the profession receiving instruction for this period at the Royal Academy of Music, taking the organ as his principal study. The deed of gift was then handed to Sir John Goss, who with much earnestness expressed his gratitude for the tribute thus offered to him. Many other speeches followed; and with a proposal of thanks to Mr. Hullah for so ably acting as Chairman on the occasion, the meeting separated. We may mention that the Treasurer or Secretary will still be happy to receive subscriptions in aid of this fund, the sum collected at present being only about half of what is required for the endowment of a full scholarship.

MR. DONALD W. KING having sent in his resignation as a professional member of the City Glee Club, the members determined to present him with a mark of their esteem, for his long services to the Club (of which he was one of the founders). A fund was at once collected, amounting to a considerable sum, which is to head a subscription for a more extended and public acknowledgment of that gentleman's long and honourable professional career. A portion of the funds was devoted to the purchase of a very beautiful

antique and massive Punch Bowl, which was presented to Mr. King on the last night of the season. Mr. Henry Smith, who was Chairman on the occasion, made an eloquent speech; he alluded to Mr. King's talent as a vocalist, not only in sacred music but as an exponent of Dibdin's songs; and as a proof of his popularity on the English lyrical stage, he mentioned the fact that Mr. King had had the honour of playing Elvino to almost every Amina in the kingdom. He trusted that though Mr. King had resigned his professional connection with the Club, he would often visit it, as it would be a source of deep regret if the Club were never to hear his voice again. The Silver Punch Bowl was handed to Mr. King by another of the founders of the Society, Mr. Bryan Corcoran, amid loud expressions of kindly regard. Mr. King made a very feeling and suitable speech in returning thanks, and said, that having lived through a long professional career, he must now give place to younger artists. A committee will be formed to carry out the further intention of the subscribers.

ON Tuesday, the 13th ult., the St. Matthew's Choral Society gave an evening concert in the St. Matthew's Schools, Church-road, Brixton, when "God, Thou art great" (Spohr), "Hear my prayer" (Mendelssohn), and the "Stabat Mater" were performed before a large and appreciative audience. The principal vocalists were Miss Matilda Scott, Miss Bolingbroke, Mr. Stedman, Mr. J. C. Kneale, and Master Tomey. The accompanists were Mr. G. S. Minson (pianoforte), and Mr. S. Fisher (harmonium). Mr. George Shinn (organist of St. Matthew's Church) conducted. The choruses were, without exception, well sung, the parts being admirably taken up.

THE fourth trial of new compositions by the Musical Artists' Society took place at the Royal Academy of Music on the 17th ult., when a highly interesting programme was provided. Amongst the most effective pieces were a well written Duo in G, for pianoforte and violin, by Mr. J. Lea Summers (excellently played by the composer and Mr. G. Palmer) a Sonata in F, for the same instruments, by Mr. E. H. Thorne (in which the composer was ably assisted by Mr. Henry Holmes) and a Duo Concertante, of much merit, by Mr. C. E. Stephens (performed with good effect by Miss Ellen Day and Miss Bolton). A beautiful song "I know my love loves me," by Mrs. R. O'Leary Vinning, received an enthusiastic encore, and several other vocal pieces were warmly applauded. Mr. H. R. Evers was an efficient conductor.

WE understand that a new organ of two manuals, with bourdons, 13 stops, prepared for 18, has been erected in the church of St. Thomas-à-Becket, Canterbury, by J. Grover of the "Hall," Providence Place, Shepherds Bush.

THE annual Invitation Concert of the Tufnell Park Amateur Choral Society, conducted by Mr. W. H. Thomas, was held on the 15th ult., at the St. George's Church Rooms, Tufnell Park. The first part consisted of Mendelssohn's *Athalie*, the choruses of which were very effectively rendered by the choir. Mr. Frank Manley ably presided at the pianoforte, and was joined by Mr. Thomas in the Overture and "War March of the Priests," Mr. Thoulless assisting at the harmonium. The lyrics were declaimed by Mr. Charles E. Fry with great taste and dramatic power. The second part began with a solo by Mr. Lewis Thomas (Ricci's "Sulla poppa del mio brik"), vociferously encored, and concluded with a very effective performance of Haydn's *Spring*, Mr. Lewis Thomas singing the "Husbandman's" solo. The remaining solos and concerted music, both in the *Spring* and *Athalie*, were taken by members of the choir. The room was crowded by a highly appreciative audience, and Mr. W. H. Thomas may well be congratulated on the result of his efforts.

REVIEWS.

NOVELLO, EWER AND CO.

A Festival Communion Service, in the key of C, by Thomas Tallis Trimmell.

THIS work comprises only the Sanctus, the Kyrie, and the Credo. It is correctly written, if we except the

resolution of the 7th on G upon the first inversion of C, the bass and upper part both descending to E, page 6, score 3, bars 3 and 4, and few indeed are the compositions of its length that do not present greater faults for the finding. We would rather that the keys of C and A minor had been less confused than they sometimes are by the employment of a chord of E major, where the foregoing and subsequent matter are both in the key of C. This is a slip, not rarely to be found, which results from a longing for the brilliancy of the chord of E, while the writer's attention is fastened to this one harmony, without consideration of passed and future relationship. The best incident in the work occurs in the Credo, on the word "Jesus," where the first inversion of a chord of B is brought in, after a chord of C, with great brilliancy and some newness of effect.

The Office of Holy Communion, comprising Kyrie Eleison, Credo, Sanctus, Hymn, Adoro Te, and Gloria in Excelsis, Set to simple music by Charles H. Wykes.

THIS, as its title shows, comprehends more pieces than does the setting just noticed, and they are disposed in the order of the Prayer Book, instead of having the Sanctus transplanted to the beginning to form an Introit. The music is as it professes to be, of a most simple character, and very much of it consists of chanting. It is chiefly written injudiciously low for boys' voices, which sound coarse on notes below the staff, and are incapacitated, by the long use of these notes from producing with good effect the high F sharp, which also is employed. The author never ventures into deep waters, but yet loses his balance when he writes two 5ths between tenor and treble at the words in the Credo, "according to the Scriptures." The most musical portion of the whole, is at "O Lord, the only begotten Son" in the Gloria in Excelsis.

"The Lord is full of compassion." Anthem, by John Hopkins.

THE organist of Rochester Cathedral naturally emulates the success of his brother, who presides over the music in the Temple Church, and of his late cousin and namesake, who preceded him in his office and subsequently held a like post in Cambridge. Applauding his obvious ambition to support the family claims to musical distinction, we cannot, from the specimen before us of his productive ability, admit that he has yet struck the mark which has yielded many prizes to those of his name. The anthem is somewhat dull in effect, which mainly arises from its being written so low for all the voices, especially the treble, as to exclude or rarely use their best notes, and to bring their weakest or coarsest into constant and prominent employment. The effect results partly also from the want of variety in the part-writing, all the voices moving mostly together with note against note, and the four parts being ceaselessly maintained, save only in the passages for a single voice. Too much value can scarcely be ascribed to the occasional resting of one, two, or three of the parts, as a means of brightening the full harmony when it is resumed, and of giving special interest, both with singers and listeners, to the part that is left alone. But one thing is more beautiful than full four-part harmony, and that one thing is the sometimes entire absence of harmony, or the accompaniment of one part with a counterpoint in notes of different value constituting a totally different character. The anthem is not quite free from technical slips—the consecutive 7ths $\begin{smallmatrix} A & G \\ B & A \end{smallmatrix}$ in bar 3, score 4, page 6, and the leap from the bass of a second inversion, page 11, score 3, bars 2 and 3, for instance; but far worse faults than these would be forgiven, for the sake of greater vitality in the musical ideas. The piece consists of a choral movement in C, successive solos for tenor in E minor, and for bass in C, and a final chorus interspersed with solos in G, which last might be extracted for separate performance.

The God of Love my Shepherd is. George Herbert's 23rd Psalm. Sacred Song. Composed by Ridley Prentice.

MR. PRENTICE has set this Psalm with a calm and devotional feeling much to his credit. It is difficult to write sacred music that will live beyond the hour; but the words usually go so far towards the expression of the sen-

SERENADE FOR FOUR VOICES.

The Words written by J. F. WALLER, LL.D.

Composed by Sir ROBERT P. STEWART.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 843, Broadway.

Allegro moderato.

TREBLE. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

ALTO. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

TENOR (8ve. lower). The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

BASS. The dawn of day is far away, Be-low the eastern steep, And sweet and calm the

PIANO. *Allegro moderato.*
f *p*
d = 104.

cres.
dew, like balm Weighs down the flow'rs, the flow'rs in sleep, And sweet and calm the

cres.
dew, like balm Weighs down the flow'rs in sleep, . . And sweet and calm the

cres.
dew, like balm Weighs down the flow'rs in sleep, . . And sweet and calm the

cres.
dew, like balm Weighs down . . the flow'rs in sleep, And sweet and calm . . the

cres. - - cen - do.
dew, like balm Weighs down the flow'rs in sleep. But why should sleep my mistress keep With - in her si - lent

cres. - - cen - do.
dew, like balm Weighs down the flow'rs in sleep, But why should sleep my mistress keep With - in her si - lent

cres. - - cen - do.
dew, like balm Weighs down the flow'rs in sleep, But why should sleep my mistress keep With - in her si - lent

cres.
dew, like balm Weighs down the flow'rs in sleep. With - in her si - lent

bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of
 bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of
 bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of
 bow'r; Shine forth, and be my love for me, Of all the fair-est flow'r, of

dim.

all the fair-est flow'r.
 all the fair-est flow'r, Shine forth, and be my love for me, Of all the fair-est flow'r.
 all the fair-est flow'r, Shine forth, and be my love for me, Of all the fair-est flow'r.
 all the fair-est flow'r, Shine forth, and be the fair-est flow'r.

p *rall.*

2. There is no light in heav'n to-night, Save what the stars do make; If
 2. There is no light in heav'n to-night, Save what the stars do make; If
 2. There is no light in heav'n to-night, Save what the stars do make; If
 2. There is no light in heav'n to-night, Save what the stars do make; If

f *p*

thou wilt rise and ope thine eyes, 'Twill seem . . . like morn-ing's break, If
 thou wilt rise and ope thine eyes, 'Twill seem like morn-ing's break, . . . If
 thou wilt rise and ope thine eyes, 'Twill seem like morn-ing's break, . . . If thou wilt
 thou wilt rise and ope thine eyes, 'Twill seem . . . like morn-ing's break, If thou wilt
 thou wilt rise and ope thine eyes, 'Twill seem like morning's break. The blithe-some lark shall
 thou wilt rise and ope thine eyes, 'Twill seem like morning's break. The blithe-some lark shall
 rise and ope thine eyes, 'I will seem like morning's break. The blithe-some lark shall
 rise, . . . and ope thine eyes, 'Twill seem like morning's break. . . .
 think the dark Hath vanish'd from the skies, And fill the air with ca - rols
 think the dark Hath vanish'd from the skies, And fill the air with ca - rols
 think the dark Hath vanish'd from the skies, And fill the air with ca - rols
 Hath vanish'd from the skies, And fill the air with ca - rols

rare, To greet my la-dy's eyes, . . to greet my la - dy's eyes, .
 rare, To greet my la-dy's eyes, . . to greet my la - dy's eyes, And fill the air with
 rare, To greet my la-dy's eyes, . . to greet my la - dy's eyes, And fill the
 rare, To greet my la-dy's eyes, to greet my la - dy's eyes, And fill the air with
 and fill the air with ca-rols rare, To
 ca - rols rare To greet my la - dy's eyes, and fill the air with
 air with ca - rols rare, and fill the air with ca-rols rare, To
 ca - rols rare, To greet my la - dy's eyes,
 greet my la - dy's eyes, to greet my la - - - dy's eyes.
 ca - rols rare, to greet my la - - - dy's eyes.
 greet my la - dy's eyes, to greet my la - - - dy's eyes.
 to greet my la - - - dy's eyes.

dim. *p* *dim.* *p* *dim.* *dim.* *sf* *p* *cres.* *cres.* *cres.* *cres.* *cres.* *rit.* *rit.* *rit.* *rit.*

timent, that a mere succession of carefully harmonised notes will often deceive composers into a belief that they have successfully accomplished a task which in truth should be entrusted only to the highest order of genius. If, therefore, we affirm that, much as we admire Mr. Prentice's musician-like treatment of his themes, we fail to discover an original vein of thought, we are only saying what might be fairly advanced against more than half of the music to religious words which daily comes before us. The change to the tonic minor, on the words "Or if I stray" is extremely effective, and the return to the major is also in sympathy with the text; but after the close on the dominant, we do not think the scale passage in the bass at all in accordance with the character of the composition. The final phrase, to the words of the title of the song, descending and concluding on the fifth of the key-note harmony, is a point worthy of commendation.

A Farewell Ode, on the retirement of the Rev. F. Fanshawe, M.A., from the Head Mastership of Bedford Grammar School. Words by the Rev. C. G. Wilkinson. Music composed by P. H. Diemer.

As a general rule, we do not consider it good policy to subject occasional works to the criticism of those who are entirely removed from any sympathy with the circumstances under which they were composed. Birth-day and Wedding Odes, for instance, must of course be written; and we can quite understand that they will be received with acclamation by the admirers of the heroes of the hour; but it is a very different thing when the reviewer—perhaps hundreds of miles away from the place in which they were first performed—is called upon to give an opinion upon these compositions from a strictly musical point of view. Mr. Diemer's "Farewell Ode" does not shake us in our belief of the truth of this assertion. The first chorus is extremely commonplace, and the solo which follows (available for either a tenor or treble voice), although vocal and melodious, contains nothing to arrest the attention of the listener. There is character in the next chorus; and the Quartett, "Farewell" contains some good writing. We presume that Mr. Diemer is aware of the fact of the subject of his "Fughetta" being identical with that of the well-known Canon "Non nobis Domine;" but it makes a good climax to the Cantata, which, as we have already hinted, is likely to prove most successful when given in the neighbourhood of Bedford Grammar School.

At Eventide. Four-part Song. Words from "The Family Herald." The music composed and dedicated to the Stockport Vocal Union, by Jos. Bradley, F.C.O.

We have on several occasions, in reviewing modern Part-songs, expressed our conviction that for those who can write smooth four-part harmony, it is about the easiest form of choral work; and moreover, supposing it is well sung, that a very large amount of effect can be obtained by a very small expenditure of means, on the part either of the composer or the exponents. "Eventide" has many good points, and may serve as a favourable specimen of Mr. Bradley's facility in the production of this species of composition; but we see no indication of the power to throw any special interest in the work; and whilst, therefore, expressing satisfaction at the purity of the vocal writing, we can scarcely imagine that the song will do more than pass with credit in the crowd.

The Young Organist, a collection of pieces of moderate difficulty, transcribed for the Organ, by W. J. Westbrook. Nos. 14 and 15.

The pieces in these two Numbers are chosen from sacred and secular sources, those from the latter being happily likely to conjure up thoughts, wherever heard, of home and its influences. There is a pleasant specimen of the talent of Charles Wesley, who was uncle of the present eminent organist of Gloucester, and was organist of Marylebone Church in the Marylebone-road when it was first opened, in the Pastoral from one of his Voluntaries. For how much of the organ distribution the author and the editor are respectively responsible may not be surmised; but it is not a good effect, whoever devised it, to double

the bass part with the pedals, an 8th below the left hand, so as to have the passage sounding in three several octaves, which is here conspicuous. A short Anthem by Attwood and an Introit by J. B. Calkin are harmonious in character and nicely arranged. A Melody with one of its variations, from a pianoforte piece by C. M. von Weber, follows. An Abendlied by F. Spindler is divertingly overmarked with lines to indicate the progression of the parts, which, if they succeed in diverting the reader's attention from the successions of 8ths and 5ths, cannot disguise their effect to the hearer. The charming Allegretto in E, from the Nuits Blanches, by Stephen Heller, comes out well in its translation for the organ. A Song of Sacrifice, by Beethoven, is welcome as a little known specimen of the master. A delicious movement from Schumann's Album für die Jugend is welcome as one of the best known pieces in that delightful work. This is followed by the "Hosanna," from Macfarren's 52 Introits. One of Beethoven's settings of the poems of Gellert, "The praise of God," will be another novelty to many who hear it. Mendelssohn's charming songs without words in E is far more appropriate to the organ than it is to Lyte's poem, "Abide with me," to which it has been irreverently adapted—fitted we cannot say—and is sometimes sung. The last piece is a Prelude and Fugue by Dr. Maurice Greene, the venerated Cathedral composer, which is not a most favourable specimen of his power. The reprinting of this with one flat too little in the signature, according to a custom that is fortunately obsolete, is as injudicious as it would be to republish Shakspeare with the antiquated orthography; it perplexes the reader who is accustomed to forms now in use, and, if we mistake not, may have misled the editor to omit or to insert some accidentals where the propriety of D natural or D flat is doubtful. The practical difficulty of all these arrangements is within the reach of every player of moderate attainments.

Organ Pieces for Church use. Sets 1 and 2, by Boyton Smith.

THESE pieces show the author to be a strong admirer of M. Gounod, or of the style of harmony, at least, which that composer has brought into great fashion with our young musicians. A sweetness of sound prevails in them, which, if it cloy some ears, is most tasteful to others; and from this we argue a warm reception to the music of Mr. Boyton Smith from a large circle of players and hearers. We cannot greatly praise the compositions for the interest or for the striking character of their ideas. The first series opens with a "Pastorale," in which one progression, of unluckily more than one occurrence, disturbs the generally honeyed manner of the whole, where the upper melody has G F D, while an under part holds $\sharp G$, both being approached from A; the difficulty of reading this un-euphonious progression would be far lessened were the chromatic note called by its true name of $\sharp A$. Then there is an "Andante," which flows smoothly throughout. After this comes a "three-part melody," the title at least of which is a puzzle to the curious, since a melody is what may be presented in one single part; and the combination of three melodies constitutes harmony; it is, however, a very pleasing little piece of music, less semitonic than some of the others, and charmingly melodious in all its three parts. There follows a "Subject from Heller (harmonized and arranged as an Introductory Voluntary)" which is the piece in A, one of the delicious pianoforte trifles known under the collective name of we believe, "Nuits Blanches," with luckily no deviation from the original harmony, but with a new distribution of this to fit it better for the organ, and with an added prolongation of the close; it will agreeably remind the hearer of drawing-room associations, and of the delightful wanderings of Stephen Heller's thoughts during his "Sleepless Nights." The first piece in the second set, "Cantabile," has less of a vocal character than others, depending more on the accompaniment than on the top part for its interest. The "Communion" is tuneful, and one of the most attractive of the whole. A "Prelude" concludes the series, and will leave those, who relish its style, with a wish for the third and fourth sets, which are promised on the wrapper.

Offertoire in D for the Organ. Composed by Oliver A. King.

HERE is, if not an imitation of the successful pieces by Lefebure-Wely that have the same French definition, a composition after their kind and entirely in their manner. English writers—more, it must be owned, than English players—aim generally, in music for the organ, at a more serious style than marks the piece before us; but, if extreme lightness as well as secularity of manner, be appropriate to the instrument, there is no reason why organists should not receive it with as kind a welcome from a native as from a foreign author. The *Offertoire* (whatever the term may mean) is perhaps a little lengthy; the matter, for instance, that precedes the second subject in A, might have been judiciously condensed when it occurs prior to the return, in the key of D, of the same second subject. The successive chords of diminished 7th, on $\sharp C$ and $\sharp D$, p. 2, score 1, follow not with euphonious effect; but then the creed is very general, how unsound soever its basis, that chords of the diminished 7th have a special licence which supersedes all rule and right. The music is far from unmelodious, nay, it is somewhat affluent in ideas, and the effects for the instrument are most brilliant.

Air Varied, for the Organ. By Henry Hiles, Mus. Doc., Oxon.

A GRACEFUL melody in F, with a Variation in the same key, another Variation in F minor, and a third which is followed by a coda in the major key; this little piece displays musicianship and fancy. It will form a capital organ study, firstly, for quickly changing the stops without interrupting the music, and secondly, for transferring the hands from manual to manual and crossing either above or below the other. To our taste, its effects are fitter for the pianoforte than for the instrument for which they are intended; sustained notes are, we hold, the staple of organ writing, deviations from which, however frequent, are exceptional; the removal of the finger for a semiquaver rest after a semiquaver slurred from a quaver, may improve the touch of the pianist more than advance qualities necessary for the organ, and in such points of mechanism the piece abounds.

A Festival March, for the Organ. By Henry Hiles, Mus. Doc., Oxon.

MENDELSSOHN has much to answer for, and still more has he who first arranged for the organ the *Marches* in *Athalie* and *A Midsummer Night's Dream*, for to those two men and these two marches are entirely due a host of organisms of various merit, that would never have come into being but for the precedents afore-named. This, by Dr. Hiles, has all the characteristics of its numerous class, its pointed rhythm, its two Trios respectively in F and in A flat, its brilliant emulation of orchestral effects, and its demands on a light free touch, but it is an aristocrat among the million, one of the high-born few, which, while constructed of the same elements as their fellows, are fellows to them in nothing else, being "pieces of quality," because they possess the qualities that mark musicianship if not invention.

Rose-Marie. Song. Words by F. E. Weatherley. Composed by J. L. Molloy.

THERE is always tune in the vocal music of this composer, and were there nothing else, the popularity he has gained might be very easily accounted for; but there is something else, for although but little is ever attempted beyond heightening his melodies with appropriate and natural harmony, that little is carefully and conscientiously done, and the result is that his songs are ever listened to with pleasure. The present one is no exception to the rule: a peculiar effect is gained by allowing the bass to flow down with the voice part, but we do not dislike it, although we should certainly have been better pleased if it had not been continued in all three verses. Both words and music will gratify those who do not despise a simple ballad, and we have little doubt that the song will become a favourite.

The Childwall March, for the Pianoforte. By Frederick H. Burstall.

This March was composed on the occasion of the visit

to Liverpool of H.R.H. the Duke of Edinburgh, to lay the foundation stone of the "Walker Art Gallery," and, as organist of Childwall Parish Church, Mr. Burstall might reasonably suppose that some piece commemorative of the event would be expected of him. Being an occasional composition, it has no right to be reviewed too critically; but we cannot help once more noticing the thoroughly conventional manner in which all these "Marches" are put together. Only recently, in reviewing a similar composition, we spoke of the usual "bold opening, the trio in the subdominant, with the intervening triplets in the accompaniment," and in this March we have all these characteristics repeated. As a musicianlike work, however, we have nothing whatever to say against it. The subjects are well marked and most carefully harmonised, the return to the original theme being extremely effective; but we firmly believe that if composers were to rely less upon their recollection, we might have results which can scarcely be expected whilst "music-making" satisfies both the manufacturer and the purchaser.

LAMBORN COCK.

Impromptu, for the Pianoforte. Composed, and dedicated to Sir John Goss, by Westley Richards.

MR. RICHARDS is advancing in the right road. We have before noticed some compositions of his which show not only much artistic power, but a commendable desire to be ranked amongst the artistic rather than the mercantile class of English composers, and he has a right therefore to expect a helping hand in his progress. His "Impromptu" is extremely well written; and although the frequent occurrence of the principal theme makes the composition somewhat monotonous, much judgment is shown in the method of its treatment. The second subject (if so it may be called) is melodious, and the coda of the piece grows naturally from the leading idea.

Ad Chloen. Ode by Horace. The music, with Latin text, by Charles Salaman.

THAT the result has amply justified Mr. Salaman in his ambitious attempt to give a musical setting to this Ode will scarcely be doubted by any who can enter into the feeling of Horace's poetry. The true expression of the character of each verse, rather than that mere word-painting which too many of our modern composers aim at, has been the evident design throughout the composition; and we cannot too much commend the felicitous manner in which this design has been carried out. The flowing *arpeggio* accompaniment to the opening and closing lines contrasts well with the triplets to the long-drawn notes of the second verse; and the happy phrases which are wedded to the Latin text may, we hope, induce vocalists to prefer the original words to Lord Lytton's metrical English translation (beautiful as it is) to which the music is also published.

WEEKES AND CO.

Two Pieces for the Pianoforte. By F. W. Hird. No. 1. Alla Marcia. No. 2. Valse.

MR. HIRD has produced two good teaching pieces, and as he dedicates them "to his pupils at Bramham College," we presume that he has achieved all he aimed at. The March is bold, and written with a fair knowledge of effect; but when we say that it is fashioned on a pattern which by this time we have almost become wearied of, there can be little doubt that we express not the sentiments of many who will purchase and play through a composition which does infinite credit to its author as a musician. We like the Waltz better: the themes are more unconventional than those in the first piece; and indeed the melodious character of them might even justify the composer in following the taste of the day by giving some fantastic title to the little sketch, instead of calling it plainly a "Valse." A good effect is gained by the bound chord on the last division of the bar in the first subject. Where it changes into the subdominant, too, the figure in the left hand is a commendable attempt to escape from commonplace, although some of the *appoggiaturas* sound rather harsh

with the melody. The part, however, which we really do not like in the piece is the abrupt modulation on page 6, where, after the chord of A major, we have the chord of the 6th on F \sharp , followed by a minor 7th on the same note, which, by an enharmonic change, takes us back to the key we have left, the only question being, when we get there, what we ever went away for.

Gigue Moderne, en Sol; par Berthold Tours.

THE "Gigue" has scarcely been so much worked by modern composers as the Gavotte, Bourrée, and other dances of the olden time; and Mr. Tours, in the publication of the piece before us, appeals therefore to a large class of music-lovers who desire to multiply their examples of this species of composition. The principal theme is melodious and vivacious, and there is good contrast of character in the flowing phrases, with *arpeggio* accompaniment, which occur throughout. The harmonies are extremely appropriate; and although the passages are brilliant and effective, the piece is by no means difficult. We conscientiously recommend this *Gigue* as an excellent trifle, both for practice and performance.

The Cambridge Concert Studies, for the Pianoforte. Composed by Horton C. Allison.

THE first of these studies—a Canon in A—is a good specimen of contrapuntal workmanship, but the subject is scarcely attractive enough to justify its title—"Mountain Echoes." The Fugue which follows—"L'Allegro"—we infinitely prefer: the theme is well suited for fugal treatment, and the parts flow smoothly and effectively. The Double Fugue, "Il Penseroso," is somewhat more laboured in the writing, but the piece shows that the composer has studied in a good school. These studies have been played by Mr. Allison both in England and Germany; and are merely identified with "Cambridge" in consequence of their dedication (by permission) to the late Sir Sterndale Bennett.

SCHOTT AND CO.

Duo Brillant à quatre mains, pour le Piano, par Charles Edward Stephens.

AMONGST the mass of pianoforte music published in this country it is astonishing how rarely we find a Duet—not a showy operatic Fantasia "arranged for two performers"—but a genuine pianoforte Duet. Whether it is because there are no composers to write them, or no public to buy them we cannot say, but the fact is undeniable; and Mr. Stephens may congratulate himself, not only upon supplying a want, but upon adding to his fame by so doing. There is such evidence of good solid writing throughout this piece that we should be glad if we could call the attention of teachers to its merits as a valuable study for advanced pupils, as well as an effective duet for performance. The flowing subject which pervades the first movement requires to be well woven in with the accompanying passages by both players; but any practice it may demand will be amply repaid by the result. The "Andante Mesto," in the tonic minor, with its three "Paraphrases," is perhaps somewhat dry, but the contrasts are well preserved, and the care of the part-writing will excite interest with the professor, if not with the amateur. The last movement starts with a light and playful theme, and has an exceedingly pleasing and melodious second subject, which is afterwards effectively given to the *Secondo*, with a graceful descending semiquaver passage for the first player. Those who are delighted with natural and unforced harmonies will be especially pleased with the legitimate manner in which Mr. Stephens gets his effects of colouring. The composition is evidently the work of a trained musician and an original thinker.

E. C. BOOSEY AND CO.

The Changed Idol. Song, for the use of Miss Alice Forrest. Composed by G. Newcombe.

THERE is much musical feeling in this song, but the harmonies are somewhat crude in parts, as if the composer

were rather feeling his way in colouring his melody, than seizing upon the chords which should seem spontaneously to grow from it. As instances of awkward progressions, we may cite the passage on page 3, in B minor, which beginning upon a 6.4, proceeds, by the most extraordinary succession of chords upon F \sharp and F \natural alternately, to a dominant harmony, upon which the voice-part temporarily reposes; and we must also mention the series of consecutive fifths (bar 4, page 5) which, by a little management, might easily have been avoided. The varied accompaniment will give effect to the voice-part, provided the pianist and singer sufficiently sympathise with each other; and the song will no doubt be successful with listeners who are not as particular as ourselves.

RANSFORD AND SON.

Our Song; the Compass, Book and Square. Written by Francis Bennoch, Esq., F.S.A.

Do I not love? Song. Words Anon.

Composed by Donald W. King.

IN both these songs we find a decided vein of melody; but the attempt to make the accompaniment an independent part has occasionally caused some awkward effects, which we cannot but believe that the singer will revolt against. The first song has many good points, and there is a quaintness about the entire composition which should ensure its popularity at Masonic Festivals. Musically speaking, "Do I not love?" is, however, the better of the two; the theme is extremely vocal, and it is generally effectively harmonised. Opinions are divided on the notation of many chords; but if Mr. King believe that in bar 1, page 4, C double sharp should be written, instead of D natural, it should certainly have been continued throughout the *arpeggio*. We need scarcely say that, being composed by so experienced a vocalist as Mr. Donald King, the voice-parts in both songs are most carefully considered.

JOSEPH WILLIAMS.

Transcriptions Classiques. Morceaux de Concours, pour le Piano, par Ch. Neuedt.

ONLY three of the six numbers already published in this series have been sent to us for notice; but we presume that they may be accepted as fair specimens of the entire set. Why No. 2 should be called "Sonatine de Beethoven; op. 6," considering that it is the last movement of the well-known Duet in D, arranged as a Solo, we cannot conceive. It is true that musicians are aware of this, but students are not; and seeing that the title-page informs them that it is a "Sonatine," and says nothing about its being originally written for four hands, many young players will receive a wrong impression regarding the composition which it may take years to remove. The other numbers are "La Romanesca; Air de Danse du XVI^e Siècle," and the "Allegretto un poco Agitato" from Mendelssohn's "Lobgesang." All the pieces are carefully transcribed, lie well under the hand, and will be found extremely useful for teaching.

Three Classical Duets, from Haydn's Celebrated Overture in D. Arranged by John Pridham.

SUCH arrangements as these are always welcome, for they inculcate a knowledge of classical works at a stage of progress when the taste of pupils is forming for better or worse. The three movements, "Andantino," "Allegro con spirito," and "Minuetto and Trio," are exceedingly attractive to young players; and the fact of the "Secondo" not being a mere accompaniment to the "Primo" should strongly recommend them to teachers. The "Allegro con spirito" must, we think, become an extremely popular number.

MOFFAT, PAIGE AND CO.

A First Book on the Theory of Music, for the use of the Plymouth High School for Girls. By Louisa Gibson.

THIS is one of the clearest little books on the rudiments of music that we have seen for some time. The author,

instead of copying from the many Treatises on the subject which have for several years been held up as "invaluable to teachers," appears to have taken the liberty to think for herself, and in most cases, we can positively affirm, has thought correctly. Let us at once say however,—to dismiss any possible objection that we can advance as to the general arrangement of the work—that we do not agree with the assertion, at page 49, that "the signature indicates the key in which a piece of music is written." The signature indicates that the composition is in one of two keys—major or minor—but the *music* alone decides what that key is. We are aware that this is the conventional method of teaching; but false notions on this important subject are thus inculcated which we know, by experience, it takes years to eradicate. All the explanations are (with this solitary exception) excellent, the Chapter on Time especially: indeed it is quite refreshing to read the truth that in 6-8 time "each bar contains two dotted crotchets."

ORIGINAL CORRESPONDENCE.

MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—An "Old Subscriber" deserves my best thanks for explaining what I attributed to the changing mania of some modern meddler. Beethoven's own words settle the matter of course; unfortunately I find the question only half solved, because it is not stated whether the bar marked *



is to be admitted also, in case the prolongation of rhythm is to be taken out. Perhaps an "old subscriber" would be able to explain why there exists such an important difference in the following passage from Beethoven's Sonata, Op. 81, as printed in an old French edition (Launer, Paris)—

Launer's edition.



All other editions known to me.



I think the version of the German and English editions far preferable, notwithstanding a certain harshness; but has not somebody interfered in the French edition, unless everybody else is wrong?

I am, Sir, yours truly,

April 2, 1875.

ALLEGRO.

MR. LANGDON COLBORNE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Allow me to correct a mis-statement which appears in your last number. After reviewing a *Te Deum* by Langdon Colborne, Mus. Bac., Cantab., you add, "The work is dedicated to the Warden and Fellows of Sir F. A. G. Ouseley's College at Tenbury, where the author is highly distinguished as organist." Mr. Colborne, I believe, left St. Michael's College about July, 1874.

I am, Sir, your obedient servant,

ALFRED ALEXANDER,

Organist of St. Michael's College, Tenbury.

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MUSICUS.—We do not know of such an Association.

L. M. C.—An "ayre" composed by Dr. Bull, and discovered in an old manuscript, dated 1619, merely resembles our National Anthem—especially in its rhythmic construction of six bars in the first part and eight in the second—but the exact notes of our present "God save the Queen" cannot be traced to any composer.

S. E. W.—Write to the College of Preceptors and the College of Organists.

NATHANIEL WATERALL.—M. Jullien was not the originator of the "Promenade Concerts" in London. The other questions we cannot reply to with certainty.

J. C. GRANT.—We do not know the date of the first appearance of the vocalist named, nor are we aware whether he ever received any "mark of patronage"—certainly he was not knighted.

C. M. A.—The name of the composer of the unfinished Oratorio "Christus" was Mendelssohn.

MUSICUS.—The initials R.A.M. after an artist's name mean that he received his education at the Royal Academy of Music.

The tickets for the concert of Messrs. John C. Ward and J. G. Callcott did not arrive in time to be made available.

A Correspondent protests against a statement in the review, in our issue for April, of Mr. James Shaw's Evening Service. Literally, he proves his point; the reviewer therefore apologises for an exaggerated expression. It must be urged, however, that, though there is a momentary return, in two places, to the original key of the piece, there is too little of this, and too much of other keys, for good effect in the composition. The work is clever, but it fails in point of construction.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BEDFORD.—The first concert of the ninth season of the Amateur Musical Society took place on Tuesday evening, the 20th ult., in the New Corn Exchange. Mendelssohn's *Hymn of Praise* was performed in a highly creditable manner. The choruses were sung throughout with great effect, and the Symphony was the most perfect instrumental performance ever given by the Society. The principal vocalists were Miss Edith Wynne and Mr. Raynam, and Miss Dora Crofts sang with Miss Wynne in the duet. The second part of the programme included the March from *Athalie*, "I will extol Thee" (Costa), encored, "My heart ever faithful" (Bach), and Mendelssohn's "Judge me, O God," finely sung by the choir. Mr. F. H. Diemer conducted.

BIRMINGHAM.—A lecture was delivered on Monday the 19th ult., by Mr. A. D. Coleridge, M.A., at Adams and Peresford's Rooms, Ann-street, on "The Life and Times of Sebastian Bach." In commencing the lecturer said that, like Newton, Bach was a mighty discoverer; like Newton, he believed himself to be God's instrument, and therefore he was very callous to human praise. He was greatly in advance of his time, and the world was now only just beginning to understand him. Of course no sensible man would wish to ignore the greatness of the predecessors of Bach and Handel, but they must date the rise of the golden age of music from the days of those two men. He then referred to the

peculiarities and differences in the style of the compositions of the two great masters, dwelling at considerable length upon the profound scholastic acquirements of Bach, and characterising his fugues and scores as being most wonderful. Passing on, the lecturer gave a few incidents of the life of Bach, pointing out that he was born in humble circumstances, lived in a state of poverty, became blind in his old age, and finally had a pauper's funeral. The following passage now appeared in the records at St. Thomas's, Leipzig:—"A man, age 67, J. S. Bach, musical director and singing master of St. Thomas's School, was carried to his grave in a hearse, July 30th, 1750." The well chosen selections were given under the direction of Mr. Chas. Lunn, with Mr. S. S. Stratton at the pianoforte.

BLANDFORD.—Haydn's Oratorio, the *Creation*, was performed at the Corn Exchange on the 1st ult. The principal vocalists were Miss Matilda Scott (soprano), Mr. Hanson (tenor), and Mr. H. Cross (bass). The principal instrumentalists were Mr. Charles Fletcher (solo violinist), Miss Clara Rossiter (piano), and Mrs. Edwards (harmonium). Mr. Whitehead Smith, organist of Wimborne Minster, was the conductor, and the choruses were well given by the Blandford Choral Society.—On the evening of the same day a concert, consisting of selections from the Oratorio and secular music was given. Mr. Fletcher played a violin solo, "Air Hongrois," by Brahms, who was enthusiastically encored, and Miss Scott sang "Twice within a mile of Edinboro' town," which was also redemanded. Two part-songs, "The lullaby of life," by Leslie, and "A Spring song," by Pinault, were sung by the members of the Society, and the concert, under the able conductorship of Mr. Whitehead Smith, was a great success.

BOXFORD.—An excellent amateur concert was given by the choir of St. Mary's on the 20th ult., in aid of the fund for the completion of the organ newly erected by Messrs. Hill and Son. The performance of the choir showed a marked improvement, and the singing of Miss Earce was highly successful. Miss Beatrice Byng, the Rector's daughter, presided at the pianoforte as accompanist. The concert was under the direction of Mr. Martin S. Skeffington, hon. organist, St. Barnabas, Kensington.

BRADFORD.—The Amateur Vocal Union gave a concert in the Church Institute on the 20th ult., in aid of the Manningham Orphanage. The Union, under the able conductorship of Mr. F. C. Atkinson, Mus. Bac, Cantab., has attained an efficiency rarely to be met with in an amateur society. The concert commenced with Mendelssohn's *Ninety-fifth Psalm*. Mr. Unna sustained the tenor part. Mrs. Unna and Miss Duckitt showed great taste in their rendering of the duet, Bennett's quartet, "God is a Spirit," and the double quartet from *Elijah*, "For He shall give His angels," were well sung. Smart's part-song, "Stars of the summer night," was fully deserving of the applause which was bestowed upon it, but Mendelssohn's "Praise of Spring," was the gem of the evening.

BRISBANE.—The last concert of the second season of the Musical Union was given on the 6th of January, at the School of Arts, the *Messiah* being the Oratorio chosen. The solos were, as a whole, a great improvement on previous concerts. The choruses were rendered in a very creditable manner, the accompaniments being given by the orchestra with a crispness and delicacy considerably in advance of past performances. The recitative, "Comfort ye," and the air, "Every valley," were sung in admirable style by a new tenor, who will prove a great acquisition to the Society.

BRISTOL.—A very successful concert was given at the Athenæum Hall, on the 6th ult., by the St. Peter's Church Choir, under the direction of Mr. Alfred Brookes, organist. The great attraction of the programme was the production of Mr. Arthur Sullivan's dramatic Cantata, *On Shore and Sea*; solo vocalists: Miss Pennington (Mrs. W. Quick) and Mr. Kidner (tenor). The careful training the choir had undergone was shown in the able interpretation given to the many and difficult choruses. Miss Pennington and Mr. Kidner gained a fair share of applause. Herr Janek played the accompaniments in excellent style. The remainder of the programme was composed of glees and part-songs, with solos for pianoforte, by Herr Janek, who with Mr. Pomeroy (violinello) also gave a couple of Sonatas. Miss Pennington, Mr. H. J. Dyer, and Mr. Kidner contributed songs, &c.

BURSLAM.—Mr. Arthur Crook, organist of St. Giles, Newcastle-under-Lyne, has given a series of organ recitals (varied with vocal music) during the winter months at the Town Hall, at which selections from the compositions of Bach, Mendelssohn, Smart, Batiiste, and Wely, and arrangements from the works of Handel, Beethoven, &c., have been performed.

BURY ST. EDMUNDS.—A concert in aid of funds for the erection of a new organ was given by the choir of St. John's Church, on Tuesday in Easter week, under the direction of the organist, Mr. Thomas Smith. The choir was assisted by the Rev. E. H. and Mrs. Littlewood, and Mrs. Tooley. The concert was a great success, the room being crowded in every part.—On the 15th ult., through the enterprise of Mr. Smith, Mr. Charles Hallé and Madame Norman-Neruda gave a pianoforte and violin recital, at which the celebrated "Kreutzer" Sonata of Beethoven was played. The audience, although a very appreciative one, was not large.

CAMBRIDGE.—The University Press Musical Society, assisted by several ladies, gave a miscellaneous concert, at the Alexandra Room on the 31st of March. Birch's *Merrie Men of Sherwood Forest* formed the first part of the programme. Mr. Robson, of King's College choir, sang the music allotted to Robin Hood. The choruses were well rendered, especially in the second part, which consisted of part-songs, &c. Mr. T. Beale conducted.—On the 16th ult. Mr. Charles Hallé and Madame Norman-Neruda, gave a pianoforte and violin recital at the Guildhall, before a numerous and appreciative audience. The playing of these well-known artists was much admired.

CHELMSFORD.—An evening concert was given in the Shire Hall on the 14th ult., by the church choir, assisted by Miss Bolingbroke, R.A.M., and several amateurs of the neighbourhood, who kindly gave their

services. Mr. Harold E. Stidolph conducted with his usual skill and ability. Auber's overture to *Gustave*, as a quartet for two pianofortes, was well played by the Misses Ford, Miss Pilgrim, and Mr. Stidolph. Mrs. S. Baker was very successful in "Robert, toi que j'aime," and the Rev. W. Blow contributed violin solos. Miss Bolingbroke's *début* before a Chelmsford audience was a marked success. The quartet, "Integer Vitæ" (Flemming), by Messrs. Harris, Cleale, Gepp and Stidolph, was well balanced in tone. Mr. Stidolph, in Beethoven's "Sonata Pathétique," proved himself a true artist. The part-songs were well sung, especially Sullivan's "O, hush thee, my babe." Miss Ford ably accompanied the Rev. W. Blow in his violin solos, on the pianoforte.

CONGLETON.—Mr. Eyre gave his annual concert on the 29th March, in the Assembly Room, assisted by an excellent quartet party. The executants were Signor Risegari and Herr Witte (violins), Mons. Speelman (viola), and M. Auguste Van Biene (violinello). The high-class music selected for performance was thoroughly appreciated by the audience. M. Van Biene's solo on the violinello (a Sarabande and Gavotte, by Popper) was encored. The performance closed with Haydn's celebrated Serenade. Madame Rovina Arnold and Miss Edith Clelland were the vocalists.

CORK.—Rarely has a more attractive programme been placed before an audience in this city than that provided by Miss McCarty, on the occasion of her benefit concert at the Munster Hall on the 16th ult. Miss McCarty is a pianist of no mean ability. She possesses an exceedingly brilliant and, at the same time, firm and decided touch, while her style at once shows a keen perception of the ideas of the composer. Her first solo was a "Scherzo," by Mendelssohn, which drew forth a hearty encore, to which she responded by playing a brilliant fantasia on "Home, sweet Home." In her second solo, Thalberg's fantasia, introducing the serenade from *Don Pasquale*, she was equally successful. Again encored, she gave a couple of Irish melodies. Madlle. Gabrielle Vaillant (violin) and Herr Elsner (violinello) created a marked effect in all their solos. The principal vocalists were Miss Marie Duval, Mr. Pearson, and Mr. J. Sullivan. The accompaniments were played throughout by Mr. John McCarty, father of the fair *violiniste*, who may be congratulated on the success of this, her first concert in her native city.

CREWKERNE.—A performance of *Judas Maccabæus* was given by the Choral Society on Tuesday evening, the 20th ult. The principal vocalists were Miss Ellen Gwillville and Miss Perry (soprano), Mr. Mathews and Mr. Price (tenor), and Mr. Cross (bass), all of whom acquitted themselves much to the satisfaction of the audience. The band and chorus numbered nearly seventy performers, and Mr. Loaring the parish organist, conducted with great care and judgment.

DERBY.—The Choral Union gave a successful performance of Beethoven's *Engedi*, and Rossini's *Stabat Mater*, on the 13th ult. In the Beethoven music Miss Katherine Poyntz, Mr. Cummings, and Mr. Henry Pope were the vocalists, and in the *Stabat Mater* Miss Helen D'Alton sang the contralto part. Mr. Neville Cox presided at the organ.

DERBY.—The Easter services at St. Columb's Cathedral were most effectively rendered by the choir, which has attained to a high state of efficiency under the skilful tuition of Mr. Turpin, the preceptor and organist of the Cathedral. The anthem from the *Messiah* was especially admired.

DORKING.—A concert, under the direction of Mr. Charles Daws, was given here on the 15th ult. Haydn's "Farewell Symphony," performed by a small orchestra, created a great effect; but the attractions of the evening were undoubtedly the "Toy Symphony," by Haydn, and Mendelssohn's "Clowns' Funeral March," the latter being most enthusiastically encored. The vocal music also gave great satisfaction to a numerous audience. Mr. J. W. Gritton and Mr. H. T. Pringuer were the accompanists.

DOVER.—On Tuesday evening the 30th of March Mr. G. H. Payn gave a sacred concert at the Wellington Hall. Miss Ellen Gwillville was the solo vocalist, her rendering of "Rejoice greatly," "Angels ever bright and fair" (encored), and "Oh had I Jubal's lyre," being highly appreciated by the audience. The choir gave a good selection of music from the works of Gounod, Novello, Hattin, &c.—The performance by the Harmonic Society of Mendelssohn's Oratorio, *Elijah*, took place at the Town Hall on Monday the 12th ult. The choruses were exceedingly well sung, especially "Help, Lord," "Baal, we cry to thee," "Thanks be to God," and "He that shall endure." The orchestra included most of the amateur and professional musicians of East Kent. The solo vocalists were Miss Dalmaine, Miss Enriquez, Mr. Trelawny Cobham, and Mr. Rhodes, the principal bass of Canterbury Cathedral. The whole performance was under the direction of Dr. Longhurst, who displayed the ability of a practised conductor.

DUNDEE.—The members of the Amateur Musical Society, formed a few months ago under the direction of Mr. John Kinross, gave their first concert on the 7th ult., in Gray's Assembly Rooms, Perth-road. The music performed was Gade's *Erk King's Daughter*, the same composer's *Spring's Message*, Schumann's "Gipsy Life," and a fugal chorus, with a most effective subject from Barnby's *Rebecca*, Miss Margaretta Smyth was the vocalist, and Mr. Kinross conducted.

EDINBURGH.—Professor Oakeley gave an organ recital in the Music Class-room on the 1st ult. There was a large audience. The programme was well rendered, and loudly applauded. Gounod's "Funeral March of a Marionette" was heartily encored, and responded to by the Professor.—The second Festival of the Diocesan Choral Association, which took place on the 7th ult., was a decided success. The Festival was confined to a full evening choral service. The number of choristers was 151. Mr. W. Harrison, organist of St. James's, Leith, was choirmaster, and Mr. Jamieson, the organist of the church, presided at the organ. The service was intoned by the Revs. J. Sellar, W. Douglas, and W. Hallen, and Tallis's preces were used. The Psalms appointed were the 65th, the 92nd, and the 130th; the two former were taken to Hayes in F, the last to Humphreys in B flat, both bright and tuneful chants. The *Cantate Domino* was chanted

to Crotch in G, and *Deus miseratur* to Stanley in E flat. There were two anthems—Sir George Elvey's "I was glad when they said unto me," and Dr. Boyce's "Blessing, and glory, and wisdom, and thanksgiving." An appropriate sermon was preached by the Rev. F. Pigou, vicar of Doncaster, and one of the Queen's chaplains.

ERLEIGH.—Mr. H. J. Hendy, organist of Erleigh Church, gave a concert in the National Schools on the 30th of March. Miss Agnes Larkcom, of the Royal Academy of Music, was the principal vocalist, and her songs were received with the greatest favour. Mr. A. F. Rippon's violin solos gained great applause. Mr. W. Hawley sang several songs with effect. Mr. Hendy's performance of Mendelssohn's "Rondo Brillante" in B minor (op. 22) was loudly applauded. The Church Choir sang some part-songs with much spirit.

GLASGOW.—The members of the Queen's Park Parish Church Choir, under the conductorship of Mr. R. Donaldson, gave their sixth annual concert of sacred music in the Parish Church on the 2nd ult. The programme included Mendelssohn's "Lord, how long wilt Thou forget me?" (the 13th Psalm), a selection from Sir Michael Costa's *Oratorio, Eli*; and Meyerbeer's "Pater Noster;" Haydn's chorus, "Father Almighty;" and Mendelssohn's "O come let us worship." The choir, under Mr. Donaldson's tuition, has attained a creditable state of efficiency. The solos were very well rendered. Mr. R. M. Donaldson presided at the organ with considerable skill.

GLASTONBURY.—The Harmonic Society formed and conducted by Mr. Hemaley, of Wells Cathedral, gave its fourth open meeting in the Assembly Room, on Friday, the 16th ult. The chief feature in the first part was J. Barnby's Cantata *Rebekah*, which was performed throughout in a very admirable manner, the fugues especially being given with power and precision. The second part consisted of a well-chosen selection of songs, part-songs, madrigals, &c., by the best composers.

GREASBRO'—On Tuesday, the 13th ult., an organ Recital was given in the Congregational Church, by Mr. T. Brameld, of Parkgate, assisted by Mr. T. Harrison, of Rawmarsh, Mrs. Caroline, and Mr. D. Cocking. Amongst the pieces which deserve especial mention were Andante, Adams; St. Anne's Pedal Fugue, Bach; War March, *Athalie*; pedal Fugue, Bach; and Andante, Wesley. The organ has recently been built by Messrs. Bevington and Sons, London, at the cost of B. Sellers, Esq., of Nether Haugh. Mr. Harrison received well-merited applause for his rendering of "Arm, arm, ye brave," and "Now heaven in fullest glory shone," and an encore in "Why do the nations." Mrs. Caroline was warmly applauded. "He was despised and rejected" was effectively sung by Mr. D. Cocking.

HALLIWELL.—The St. Luke's Congregational Tea Party was held in the Schools, Chorley Old-road, on Easter Monday. The girls' school was well decorated by the teachers and elder scholars, and presented a gay and festive appearance. In the course of the evening, the Rev. J. H. Gibbon, on behalf of the congregation, presented Mr. John Lomax with an illuminated address, an enlarged photograph of himself, both in Oxford gilt frames, and a handsome black marble timepiece, as a token of gratitude and esteem on his retirement from the post of honorary organist of the church. Mr. Simpson, on behalf of the choir, presented him also with a very elegant inkstand. The Rev. T. D. Bolton, of St. Peter's, in a short address expressed his concurrence in the presentations, and the pleasure it gave him to hear and see what they were doing, and wished them every success and prosperity in the future. Mr. Lomax, in feeling terms, returned thanks.

HAY, HEREFORD.—The first season of the Choral Association was brought to a successful termination on the 6th ult. by an excellent concert, under the conductorship of Mr. W. J. Burville, of Hereford Cathedral. The solo vocalists were Mrs. Morrell and Miss Morley. Miss K. Allen was the pianist. At the termination of the concert the president—the Rev. W. L. Bevan—proposed a vote of thanks to Mr. W. J. Burville, the conductor.

HEREFORD.—The thirteenth season of the Philharmonic Society commenced on the 2nd ult. Miss Leyton was the solo vocalist. The orchestra was composed of a large number of first-class musicians, both amateur and professional. The "Bohemian Airs," arranged for strings, were well played, and much appreciated. Miss Antony's pianoforte solo was also highly effective. The concert was brought to a conclusion by a spirited performance of the overture to *La Dame Blanche*.

HUDDERSFIELD.—The Choral Society gave its last concert this season on the 16th ult., when *St. Paul*, was the Oratorio performed. The vocalists engaged were Mrs. Hodgson, of London; Miss Crossland, of Huddersfield; Mr. Edward Lloyd; and Mr. H. Rickard, of Halifax, a new bass singer, who made a very favourable impression. Mr. Rickard is a pupil of Mr. W. R. Eckersley, of Halifax.

HIGH WYCOMBE.—The Choral Society gave its second concert of the season on the 7th ult. The first part consisted of secular music, the feature being Beethoven's "Kreutzer" Sonata for violin and pianoforte, played by Messrs. Mountney and Biggin. The second part contained selections from *Samson*, several numbers of which were encored. "Then free from sorrow" was charmingly sung by Miss Hibbert; "Return, O God of Hosts," by Mrs. Webb; and "Let the bright seraphim" by Miss Gilbert. Mr. Mountney, of Chesterfield, led the band, and Mr. Biggin, organist of the Parish Church, conducted.

JEDBURGH.—A fine organ, built by Messrs. Foster and Andrews, Hull, from specifications by Professor Oakley, Edinburgh, for the new Parish Church, was opened on the 3rd ult. The organ is placed in a gallery at the end of the church, where it is heard to the best advantage. The design of the front is in keeping with the architectural style of the church, and is of polished pine varnished; the front pipes are tastefully illuminated, and the keys and stops are fitted up in polished walnut. The pedal board is radiating, and all the most modern improvements are adopted in the construction of the instrument. The great organ contains 728 pipes, the swell organ 436, and

the pedal 60—in all 1254. The capabilities of this instrument were finely displayed under the masterly hand of Professor Oakley. The selections were from Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Gluck, Merkel, and Oakley.

LEEDS.—On Monday, the 5th ult., four vocalists who have associated themselves under the title of the "Yorkshire Concert Party," entertained a fairly numerous audience at the Church Institute by selections from Wallace's opera of *Marianna*. The party consists of Miss Pauline Grayton (Mrs. Taylor), who showed herself to be thoroughly at home in the soprano music; Miss Emma Kennedy (contralto), Mr. George Nunn (tenor), and Mr. Dods (bass), with Mr. John Shaw as pianist. For four persons to sing through the greater portion of an opera was no light task; but the vocalists fulfilled it with considerable spirit, and, considering the absence of all dramatic accessories, with good effect. Mr. J. W. SYKES gave his third violin recital at the Leeds Church Institute, on the 8th ult. The selections were from De Beriot, Bach, Spohr, Steveniers, and Sainton. Mr. Sykes sustained the interest throughout by his masterly playing, and the instrumental music was relieved by Miss Tomlinson's vocal selections, which were as well chosen as they were sung. Mr. C. W. Young accompanied.

LISKEARD.—On the 2nd ult. a concert was given in the Parochial School-room by the Choral Society. The first part consisted of selections from the Oratorio *Judas Macabæus*. Miss Snell, of Devonport, very ably rendered the airs, "Pious orgies," "Come, ever smiling Liberty," and "Wise men flattering." Mr. Jarvis was equally successful in the recitative, "I feel the Deity within," and the airs "Arm, arm, ye brave," and "The Lord worketh wonders." The second part was miscellaneous. Mr. Faul's pianoforte solo, "Romance sans paroles," by Ravina, was much admired; and songs by Miss Snell, Mr. Jarvis, and Mr. Collins, were well sung. A grand choral waltz from Horsley's *Euterpe*, brought the concert to a successful conclusion. Mr. F. N. Lohr conducted with his usual skill and ability.

LIVERPOOL.—The fifth and last of a series of concerts in aid of a fund for the erection of an organ in the new Masonic Hall, Hope-street, took place in the banquetting room of the building on the 31st of March. The proceedings were under the directions of Brother Armstrong, and an excellent programme was well rendered by Madame Billinie-Porter, Miss Armstrong, Mr. A. Platt Bean, Mr. W. H. Armstrong, Mr. Billinie-Porter, and Brothers Harrison, Gill, H. J. Loveday, Franklin, Haworth, and Duncanson. The 78th Anniversary Dinner of the Apollo Club took place on the 1st ult., Robert Evans, Esq., president; David Jones, Esq., and Thomas Armstrong, Esq., vice-presidents. An excellent selection of glees from the works of C. Evans, T. Cooke, Bishop, Davy, Webb, &c., were well rendered by the performing members. Mr. Joseph Skeaf presided at the pianoforte.

MAIDENHEAD.—Miss Ada Goldsmith gave two concerts in the Town Hall on the 30th of March, which were well attended by a highly appreciative audience. The concert given was assisted by Miss Matilda Scott, Miss Gibson, and Messrs. Frank Elmore, Mellor, and Park. One of the principal features in the programme was Sir S. Bennett's *Maid of Orleans*, splendidly rendered by Miss A. Goldsmith.—The Philharmonic Society gave its first concert on the 8th ult., under the direction of Herr Max Schultz. The first part consisted of a selection of vocal and instrumental music; Mr. Orlando Christian, Miss Jessie Royd, and Mr. Roberts, of Maidenhead, receiving encores. The second part was devoted to Schiller's *Lay of the Bell*. Mr. Goulden presided at the pianoforte.

MALDON.—Mr. Daughtry, organist and choirmaster of All Saints, gave a miscellaneous secular concert in the Public Hall on the 7th ult., assisted by Miss F. Osmond and Miss Osmond (Chichester), Master Osmond (Chichester Cathedral), Mr. S. Barnby (Chapel Royal), Mr. De Lacy (St. Paul's Cathedral), and several local amateurs. The songs and glees were well rendered, many being encored. Mr. Daughtry accompanied.

MALVERN (NORTH).—The Choral Society gave the last concert for the season on the 6th ult., before a select and appreciative audience. The programme consisted of part-songs, duets, &c., all of which were very creditably rendered, especially Hatton's "Belfry tower," Macfarren's "Swallow, swallow," and "Drops of rain," by Lemmens. Mrs. Main, Miss Clark, Mr. A. M. Shepherd, and Mr. A. Burston were the solo vocalists. The Society was assisted by Mr. W. Wadely, of Worcester, whose playing of a Meditation on Bach's Prelude was much admired. He was accompanied by Mr. Forrest. Mr. W. H. Main acted as conductor, and Miss Hobbs as accompanist. The members of the Society presented the Conductor with a handsome ebony bâton, mounted with silver, bearing an appropriate inscription.

MANCHESTER.—M. Rivière's Promenade Concerts have been continued with an intelligent enterprise, and upon a scale of liberality that entitle the Conductor and the management to great praise. The musical selections are, speaking generally, very judicious. M. Rivière's orchestra is rich in soloists, but many other high-class professional artists have been engaged, including Mr. Aptomax, the Welsh harpist, his brilliant playing rousing the audience to positive enthusiasm. The vocalists have been Miss Blanche Cole, Mr. Thurlay Beale, Madlle. Bunsen, and Herr G. Werrenrath.

MARLBOROUGH.—In order to increase the fund which is now being raised to purchase a new organ for the College Chapel, Mr. Bambridge has recently given three pianoforte recitals, assisted by Mr. John Roberts (vocalist), Mr. J. S. Liddle (violin), and Mr. W. H. Aylward (violinello). Mr. Bambridge played selections from the works of Bach, Moscheles, and Heller, and his own Meditation in E flat. Beethoven's Trio in C minor, by the three instrumentalists, was rapturously applauded. Mr. Liddle as violinist, was highly successful, as also was Mr. Aylward, in his "cello solo. Mr. Roberts sang several songs, which formed an agreeable variation to the performances.

MARYPORT.—The second concert of the Philharmonic Society took place in the Athenæum, High Street, on the 7th ult., under the con-

ductorship of Mr. C. J. Lewthwaite, of Cockermouth, when a well-selected programme was provided. The principal feature in the concerted music was Bishop's "Now tramp o'er moss and fell," the solo being well rendered by Mrs. Holliday. Miss E. Adair presided at the piano, and Peter De E. Collin, Esq., occupied the chair. The members met in the old Court Room on the 13th ult., for the purpose of presenting a very handsome gold locket and chain to Miss E. Adair, for her valuable services as pianist to the Society.

MELKSHAM.—On the evening of the 13th ult. the Amateur Musical Society gave an open rehearsal at the Town Hall. The music consisted of portions of Mozart's *Twelfth Mass*, anthems, a selection of Mendelssohn's open air music, glee, &c., all of which were exceedingly well rendered. A vote of thanks was proposed by J. Awdry, Esq., to the members and Mr. C. Clarke, of Devizes, conductor.

MONTROSE.—The second private concert for the present season was given by the Harmonic Union in the Guildhall on the 12th ult. There was a small orchestra, led by Mr. David Lindsay. Mr. C. B. Taylor, the efficient instructor of the Union, officiated as conductor, and Miss M'Laren presided at the piano. Part I. consisted of a sacred Cantata, *The Nativity*, by Mr. C. Ward, a work well suited to the capabilities of a choir of moderate pretensions. The choruses were the most effective portions, the most successful being "Song of the heavenly host," "The shepherds' chorus," and the final chorus, "Hallelujah."

NEWCASTLE.—A service of sacred song was held on the 13th ult. in the Town Hall, in which the choirs of Congregational churches in Northumberland and Durham, together with those of the Baptist churches in Newcastle, took part. Mr. J. Hall (Durham) conducted, and Mr. Wm. Rea presided at the organ. The solo singers were Miss Nelly Forrest (soprano), and Mr. Whitehead, of Durham Cathedral (tenor). The hymns were sung with great precision and effect.

NORWICH.—The second invitation concert for the season of the Norfolk and Norwich Musical Union took place on the 21st ult., in St. Andrew's Hall, when the performance was honoured by the special patronage and presence of H.R.H. the Duke of Connaught. The first part of the programme was devoted exclusively to the performance of Mr. Frederick H. Cowen's Cantata, *The Rose Maiden*, the principal parts being sustained by Miss Bessie Hill, Miss Case, Mr. H. J. Minns, and Mr. W. N. Smith. The second part presented many novelties to a Norwich audience. Foremost among these we must mention Mons. Gounod's "Funeral March of a Marionette," which was well played by the band. Two items from Dr. Bunnett's unfinished legendary Cantata of *Lore* were also given with much effect. Mr. A. E. Bunnett played Moscheles's "La Marche d'Alexandre," for the pianoforte, with credit to himself and to the satisfaction of the audience, who enthusiastically recalled him. A Madrigal by Duncombe was supplied by the choir, and Mendelssohn's overture to *Son and Stranger* and "The Bride's March," from Mr. J. Barnby's Oratorio of *Rebekah*, respectively introduced and concluded this part of the programme, the overture being capital rendered. Mr. Walter Lain presided most ably at the organ.

NOTTINGHAM.—The season of the Sacred Harmonic Society has just concluded with an excellent performance of *Elijah*. Macfarren's Oratorio *St. John the Baptist* has also been given during the session, with Charles Hallé's band, and Madame Lemmens-Sherrington, Madame Patey, Mr. E. Lloyd, and Mr. Santley as principal vocalists. The Society is in an extremely flourishing condition.

OLDHAM.—The members of the Amateur Musical Society gave their usual open evening of the season on the 15th ult., when *Mount Moriah*, an Oratorio by Dr. Bridge, formed the principal item in the programme. The Oratorio was well performed, the choruses were given with great precision, and the part of the narrator was sung well by a lady member. The duet for Isaac and Abraham was given by two of the gentlemen with good effect.

OSWESTRY.—The performance of *Samson* by the Handel Society on the 16th ult. was a genuine success. Mr. Bywater proved an admirable tenor. The choruses were exceedingly well sung, and the excellent way in which the band accompanied was a feature in the concert. The other vocalists were Miss Harriette Leders, Miss Clara Couvane, Mr. Chisholm, and Mr. Glave. Mr. George Pugh presided at the harmonium, Miss Farmer at the pianoforte, and Mr. Whitridge Davies conducted.

PAISLEY.—A concert of glees, part-songs, &c., was given by the Tonic Sol-Fa Institute, in the Abercorn Rooms, on the 9th ult. Miss Thomson played Beethoven's Sonata, Op. 37, No. 3 in E flat, and a fantasia, "Ye banks and braes," and also accompanied. Mr. J. A. Brown conducted.

PARKGATE.—The Rawmarsh and Parkgate Sacred Harmonic Society gave an excellent performance of Haydn's *Creation* in the United Methodist Free Church, on Tuesday, the 30th March. The instrumentalists and choir numbered about 120. The principal vocalists were Madame Helena Walker, Mr. H. T. Bywater, and Mr. T. Brandon. Madame Walker gained great applause for her rendering of "With verdure clad." Mr. Bywater met with a hearty reception, and Mr. Brandon, also, was exceedingly well received. The precision and effect with which the choruses were given proved that much care had been exercised in rehearsal. Mr. T. Brameld conducted.

PARSONSTOWN (KING'S CO.).—A Choral Society has recently been formed here, and the services of Mr. Matthew Arnold engaged as conductor. Weekly rehearsals of important works and glees are held in John's Hall. There are upwards of 70 members.

PLYMOUTH.—The Vocal Association closed the season with a performance of *Judas Maccabæus*, in the Guildhall, on the 16th ult. The solo vocalists were Madame Blanche Cole, Madame Alice Fairman, Mr. Thurlay Beale, and Mr. Bernard Lane. The orchestra was unusually strong; Mr. R. Blagrove led, Mr. Sidney Naylor presided at the harmonium, and Mr. Lohr conducted.

RAMSGATE.—On Wednesday evening, the 7th ult., the members of the Choral Society gave a musical entertainment at the Granville Hall, under the direction of Mr. Pollard. Mendelssohn's *Hymn of Praise* was well given by the choir; the programme also contained a good selection of music, all of which was successfully performed. Macfarren's part-song, "Up, up, ye dames," and the trio, "Ti Prego," were much admired. A trio by Beethoven was exceedingly well played by Mr. Morley (violin), Mr. G. Foster Cooke (violinello), and Mr. Pollard (piano). Miss Duval and Mr. H. Guy contributed several songs. The accompanists were Mrs. Stride and the Rev. R. G. Osborne.

READING.—The Choral Society gave its first concert on Wednesday evening, the 17th ult., in the Town Hall, under the conductorship of Mr. John Old. A band of twenty instrumentalists played several overtures. Mr. Old's dramatic chorus, "The Battle," was one of the features of the concert. Madame Goodhind and Mr. Hunt were the solo vocalists, and Mr. G. Webb was well received for his performance on the clarinet.

ROMFORD.—A very successful entertainment was given in the Corn Exchange on the 8th ult., in aid of the funds of the Literary Institute, the Rev. W. J. Skilton in the chair. The vocalists were the Misses Lasham, Fletcher, Lizzie Turner, and Gilpin, and Mr. J. S. Hammond. Mr. J. Doubleday ably officiated as accompanist.

RYDE (ISLE OF WIGHT).—On Tuesday, the 6th ult., the Choral Union gave its first concert at the New Town Hall, under the conductorship of Miss Margaret F. Fowles (organist of St. James's). The first part consisted of Mozart's *Twelfth Mass*, which was excellently rendered by the choir, assisted by a small orchestra from the Royal Marine Artillery Band. The principal performers in the second part, which was miscellaneous, were Miss Bradley, R.A.M., Miss Brown, and Mr. Fred. Fowles, vocalists, and Mr. A. Godwin Fowles, F.C.O., and Master E. Fowles, pianists.

SCARBOROUGH.—The members of the Amateur Musical Society gave a concert at the Grand Hotel, on Tuesday evening, the 13th ult., under the conductorship of Mr. Knapp, organist of St. Mary's Church. The first part of the programme consisted of sacred music. Mrs. Rud-dock, Miss Cheape, Mrs. Neumanns, Miss Robinson, Rev. R. Brown-Borthwick, Mr. James, Mr. Holder, and Mr. Bland were the vocalists. A part-song, "The dream of home" (E. H. Thorne), was given with excellent effect by the choir. Most of the pianoforte accompaniments were played by Dr. Naylor, and Mr. Knapp conducted. —THE Handbell Ringers' concert took place at the Londesborough Rooms on the 20th ult. The programme was well varied, and the execution throughout gave great satisfaction to the audience. Mr. Humphries (of the York Minster Vocal Union), Miss Marie Rigg, Miss Marie Thompson, Master Turner, Mr. Raper, and Mr. J. Bland contributed vocal solos. Several glees and part-songs were sung during the evening. The vocal pieces were accompanied on the pianoforte by B. Shaw, Esq., with his usual ability.

SHEFFIELD.—On the 12th ult. the Sheffield Orpheus Quartett gave an entertainment, assisted by Mr. Ferris, at the Highfield Club, when the glees which they sang at the vocal competition at Manchester formed a principal feature in the programme. A choice selection of songs and duets, excellently rendered, repeatedly called forth the hearty plaudits of the audience. Mr. Mosey was accompanist. —On the 13th ult. Mr. Charles Harvey's benefit concert took place at the Albert Hall, when selections from the *Messiah* were well rendered by Miss Edith Wynne, Madame Patey, Mr. E. Lloyd, and Mr. Patey, and the choruses were fairly given by a miscellaneous and voluntary choir of about 100 voices. The orchestra comprised the principal local talent, under the leadership of Mr. Carrodus. Mr. Frederic Archer presided at the organ, and Miss Parkes at the pianoforte. The latter part of the programme comprised selections from *The May Queen*, by Sterndale Bennett, and a Concerto in F minor (Op. 19), in which Miss Parkes took part. The chief item in the Bennett selection was the unaccompanied quartett, "God is a Spirit," which was encored. On the 19th ult., the Directors of the Albert Hall Company gave a concert, which, as far as the attendance was concerned, proved a complete failure. The vocalists engaged were Miss Blanche Cole, Miss Alice Fairburn, Mr. Bernard Lane, Mr. Thurlay Beale, and Mr. Blagrove as concertina soloist; who went through a well-selected programme in a manner deserving of a better audience.

SHEWSDUR.—The last of Mr. Boucher's Classical Chamber Concerts took place in the Lion Room on Tuesday evening, the 30th of March. The programme included selections from the works of Weber, Durner, Chopin, Mendelssohn, Schumann, Mayseider, Gade, Blumenthal, and Mozart, the executants being Messrs. J. B. Boucher, W. Cover, T. Watkins, and C. H. Forrest. The vocalist was Miss Francis. The various pieces in the programme were played with skill and brilliancy.

STAFFORD.—On the 5th ult. a most successful concert was given in the Lyceum by Mr. W. A. Marson, organist of Christ Church, on behalf of the new organ fund for St. Chad's Church. The theatre was filled with a highly appreciative audience. The principal performers were Mrs. J. Griffin, Mrs. G. Keeling, Mrs. H. A. Averill, Mr. Senior, Mr. Webb (Wellington), Mr. Rice, and Mr. A. Austin. The glees and part-songs were well sung by the choir of St. Paul's Church, conducted by Mr. Hill. Mr. W. A. Marson played a violin solo. The songs of Mrs. Griffin and Mr. Webb were warmly encored, and the other portions of the programme were exceedingly well rendered. Mr. J. H. Bourne, organist of Penkridge Church, presided at the pianoforte with his usual ability, and played Thalberg's "Home, sweet home" and another solo with great success. Through the kindness of the committee of the Mechanics' Institution, who granted the use of the theatre free, Mr. W. A. Marson will be able to hand over the sum of £10 to the organ fund.

SUTTON.—An amateur concert, in aid of the organ fund, was held in the National School-rooms, on Thursday the 15th ult. Miss Rollit, Miss Brochner, Mrs. Gilliat, Messrs. Gleadow, Fox, and Ross contributed some favourite songs. In the instrumental portion, Messrs. Redfern, Ellis, and Hudson gave some duets, trios, and quartetts,

which were greatly appreciated. A solo on the harmonium, by Mr. Redfern, was well rendered. At the close of the concert, the Mayor of Hull moved a vote of thanks to the vocalists and performers.

TORONTO.—Two excellent performances of Randegger's Cantata, *Fridolin*, have been given by the members of the Philharmonic Society, the chorus and orchestra numbering 250 performers. The solo singers were Mrs. Dow (Boston), Mr. Simpson, and Mr. Baird, both of New York, and Mr. Murray Scott (Toronto). Mr. F. H. Torrington conducted with his usual ability.

UXBRIDGE.—The last concert of the season was given by the Choral Society on the 1st ult. The solo vocalists were Mrs. Hanson, Miss Joyce Maas, Mr. Frank Elmore, and Mr. H. Pyatt, all of whom were well received. The choir sang several part-songs with good effect, Piusetti's "In this hour" and Barby's "Silent night" being particularly well rendered. The great attraction, however, was the fine performance by Madlle. Gabrielle Vaillant, of the andante and rondo from De Beriot's Second Concerto for violin, and (with Mr. A. D. Miles) of Beethoven's Sonata in G, Op. 30, No. 3, for violin and pianoforte. Mr. Walsh was an efficient accompanist, and Mr. Miles conducted.

WELLINGTON.—A lecture on Mendelssohn was delivered at the Town Hall, on the 2nd ult., by Mr. C. H. Fox. There was a large attendance. The lecturer gave a sketch of the life of the great composer, with the proximate dates when the different works were written. The lecture was illustrated by the Harmonic Society, of which Mr. Fox is honorary secretary, and the choruses and other pieces were selected with judgment and taste. Efficient assistance was rendered by Mrs. Gregory (Halberton), Miss Kidgell, Miss Manley, Miss Warren, Miss C. Elworthy, and Messrs. Toms, E. Knowling, S. H. Sparkes, Eldon, Crowe, and Master Toms, as well as the members of the choir. The programme included the overture to the *Midsummer Night's Dream*, part-songs and duets, with several selections from the Oratorios of *St. Paul* and *Elijah*, all of which were rendered effectively and in good taste. Mr. Manley conducted.

WESTERHAM.—A concert by the Harmonic Society was given in the Public Hall on Thursday evening, the 8th ult., under the conductorship of Mr. Francis Howell. Selections from Handel's *Judas Maccabæus* were well rendered, the solo singers being Mrs. Dumaresq, Misses Lockyer, Hodgson, and Harris, Mr. Horace Buck, Mr. Virgo, Mr. Fogden, and Mr. Hodson. Viscount Nevill and Mr. L. Mostyn also displayed considerable skill. Several choruses and glees were sung. Mr. J. Stannard led the band.

WEYBRIDGE.—A successful concert was given by Mr. H. P. G. Brooke, organist and director of the choir of St. James's Church, on Thursday evening the 1st ult., at the mansion of the Rev. T. Spyers, D.D. Several part-songs were well rendered; the solo and chorus "With a laugh as we go round" (*May Queen*), the solo by Miss Kellock, and the trio, "The Hawthorn in the glade" (*May Queen*), Miss Kellock, the Rev. H. A. Spyers, and Mr. H. E. Burgess, were exceedingly well sung. The other solo singers were Mrs. Charles Fendall, Miss Pears, Miss Cobbett, and Mr. R. Burns, all of whom were highly successful. The instrumental music was well played by Mr. J. E. Wallis (violin), Mr. W. B. James (violinello), Miss Irving, and Mr. H. P. G. Brooke (pianoforte). Mr. H. P. G. Brooke ably conducted and accompanied the songs. On the occasion of the dedication of bells, a special service was held in St. James's Church, on Wednesday the 14th ult. At 8 p.m. evensong commenced, Mr. H. P. G. Brooke, organist and director of the choir, playing a "Processional March" by Batiste. The processional hymn was "The Church's one foundation," to tune Aurelia. Prayers were intoned by the Rev. Walter Money, B.A., curate; Tallis's responses, with Ely confession; Proper Psalms, 96, 148, 149, 150, chants by Crotch, Bellamy, Battisill, and Humphreys. The *Cantate* and *Deus Miseratur* were sung to old Latin Tones arranged by Mr. H. P. G. Brooke. A hymn, written on the name of the bells from the pen of the late Dr. Monnell, and "The strain uprises of joy and praise" (Troyle), were both well sung. The retrocessional hymn was "Hark! hark, my soul" (Pilgrims). Mr. Brooke deserves warm praise for the ability and skill which he displayed in bringing the festival to such a successful issue. Two excellent sets of changes were rung before and after the dedication service, by "The College Youth Ringers." This fine peal of bells was presented by Mrs. and Miss Roberts, of the "Limes," Weybridge, in memory of the late Henry Roberts, Esq.

WINDSOR.—A service of song, entitled "Christiana and her Children," founded on the second part of *The Pilgrim's Progress*, compiled by R. G. Clements, and containing adaptations from some of the best musical composers, was given in the Colnbrooke Public Rooms, on Tuesday evening, the 13th ult. Henry P. Bodson, Esq., presided; and Mr. R. Ratcliff conducted. The various numbers were well rendered by the Colnbrooke Choral Class. A small but efficient string band played several pieces during the evening. Miss Saunders ably presided at the harmonium.

YARMOUTH.—On Sunday, the 28th March Mr. Francis Howell's Oratorio, *The Land of Promise*, was successfully performed in the Old Meeting. The solos were carefully and ably rendered, and the choruses were admirably given. A word of praise is due to the efficiency of the band, under the leadership of Miss G. Hulley. Mrs. Panchen presided at the organ, and Mr. Deane conducted with his usual ability. Mr. Peaton delivered an address illustrative of the subject of the Oratorio.

ORGAN APPOINTMENTS.—Mr. John Lomax (late of St. Luke's) to St. Peter's Church, Halliwell. Mr. William Greenhalgh to St. Luke's Church, Halliwell. Mr. Arthur Longfield, organist and choirmaster to the Parish Church, Otley. Mr. Herbert Brocklehurst, to the Parish Church, Belmont, near Bolton. Mr. E. P. W. Cattermole, to St. Michael's, Burleigh-street, Strand, W.C.—Mr. J. Elliott Waugh, to U. P. Church, Derby-road, Bootle, Liverpool.—Mr. Richard Lemaire, organist and choirmaster to Christ Church, Clapham.—Mr. R. T. Gibbons, organist and choirmaster to Christ Church, Brondesbury, Kilburn.

CHOIR APPOINTMENT.—Mr. John Thursfield, solo bass, to Ripon Cathedral.

DURING THE LAST MONTH.

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